

THE  
AMERICAN  
MUSICAL JOURNAL.

VOL. I.

NEW-YORK, JUNE, 1835.

NO. 7.

From the "Supplement to the Musical Library."

MEMOIR OF CHORON.

ALEXANDRE ETIENNE CHORON, son of a *directeur des fermes*, was born at Caen, in 1772. His studies at the college of Juilly were shining and solid; but he only considered them as preliminaries to wider information, of which he felt the deficiency, and which was during his life the object of his pursuit. Few persons were so well versed in Latin as he was. He spoke and wrote it with ease. His memory was prodigious; he frequently recited long passages from Roman classics that he had not read from the time of his leaving college. Greek literature was not less familiar to him; his passion for this was so intense, that in his latter years he enjoyed it with all the ardor of youth. While still young he gave himself up to the study of Hebrew, and his progress was so rapid that, during the absence of the professor, he sometimes read lectures to the collegians.

From infancy M. Choron manifested a decided taste for music; but, destined by his father to a profession quite foreign to the culture of the arts, he was not permitted to abandon himself to these most seducing studies. He supplicated for musical instructors, which were refused; and it was not until several years after quitting college that he could, without any help than what Rameau, d'Alembert, Rousseau, and the Abbé Roussier afforded, acquire any notion of the theory of music—such as at present prevails in France. As to the practical part of the art, he was almost debarred from this for want of a master. He was always aware of the faults of his early musical education; and though nature had endowed him with an exquisite feeling for the art, and though at length he became a learned musician, he could never see at a glance the character of a piece of music. He required time for reflection; but after the first moment, he almost always entered more profoundly into the spirit of the composition than a more able but a mere musician would probably have done.

The calculations on which the theory of Rameau is founded induced M. Choron to study mathematics, which he also considered as contributing to musical science. He soon devoted himself so fervently to this point, that it occupied all his time. His progress was rapid, and was duly noticed at the School of Bridges and Roads. M. Monge deeming him worthy to receive his instructions, adopted

him as his pupil; and in 1795 he obtained the situation of Teacher of Descriptive Geometry in the Normal School. Shortly after he was created *chef de brigade* at the Polytechnic school, then just established. As he advanced in mathematical knowledge, he became convinced that it was less connective with music than is generally supposed. Persuaded of this, he determined to attend only to the practical part of the art, and Bonesi, author of a work which is not without merit, was appointed to give him instructions. M. Choron had then reached his twenty-fifth year. Grétry, who had formed an intimacy with him, at length advised him to take some lessons in harmony of the Abbé Rose, who was at that time deemed a learned musician.

Bonesi soon made M. Choron acquainted with Italian musical literature. He began by reading with eagerness the works of P. Martini, Eximeno, and Sabattini. Later in life he took up the ancient authors,—such as Gaforio, Aron, Zarlino, and Berardi. The necessity of being acquainted with all schools, in order to compare their systems, led him at length to learn German, that he might read the writings of Kirnberger, of Marburg, of Koch, and of Albrechtsberger. Of all the authors the last and Marburg were those in whom he took most delight. He accumulated, by years of deep study, more knowledge in the theory and practice of music than any other French musician had up to his time possessed. The wish to concentrate what he had learnt led him to associate with M. Flocchi, a distinguished composer and professor of singing. The fruits of their union was the publication of a work entitled "Principles of Accompaniment of the Schools of Italy." (Paris, 1804, in folio.)

At the time when this work appeared, M. Choron became known by a publication of quite a different character. His reflections on the practicability of improving the mode of instruction in the primary schools led him to the discovery of a much more simple, easy, and rational method of teaching reading and writing than is usually adopted. In 1800, he published the results of his reflections, and his little work, written in a philosophical spirit, went through several editions in 1802 and 1805; and it has ever since served as the foundation on which the system of teaching is built.

Influenced by a wish to render a taste for good music popular in France, and to disseminate a knowledge of the theory and history of the art, M. Choron opened an establishment for the publishing of music in Paris, and invested all his patrimonial fortune in the undertaking, in order to

make known the best ancient and classical works, forgetting that there were then no purchasers of such productions. He successively brought out, at great expense, the collection of cantatas of Porpora; the *solfeggios*, for several voices, of Carasena, and those of Sabbatini; a collection of pieces performed in the Sistine chapel during the holy week; a mass, in double canon, and the *Stabat Mater* of Palestrina; the *Stabat Mater* of Josquin Deprez; the *Requiem* and the *Miserere* of Jomelli; the *Miserere*, with two choruses, of Leo; and many other productions of the same character. At this time he was engaged in the publication of a voluminous work, which he had announced under the title of "Principles of Composition of the Italian Schools." Examples in practical counterpoint and fugues, by Sala, and engraved at Naples, on copper, at the king's expense, form the foundation of this collection. It was accompanied by a treatise on harmony and the principles of simple counterpoint, by M. Choron; a new translation of Marpurg's *Treatise on Fugue*: numerous examples of fugued counterpoint, previously published by Martini; in short, by a valuable selection, accompanied by a commentary of the editor.

After immense labor and enormous expense, "The Principles of Composition of the Schools of Italy" appeared in 1808, forming three large folio volumes of more than eighteen hundred pages, which have since been divided into six volumes, by means of new titles. Their publication completed the destruction of M. Choron's fortune. Entirely occupied with the success of his work, he never thought of his finances, and when he received the congratulations of his friends, it did not even enter his thoughts how dearly he had paid for his triumph.

His active mind was always occupied by the project of several works at a time, and the "Principles of Composition" were not published, when, reading the Historical Dictionary of Musicians, written in Germany by E. L. Gerber, he determined to write a work of the same kind. With this view he joined M. Fayolle. Unfortunately, the plan was formed precipitately; their researches and compilations were hastily made, and the work of Gerber, which was to form the basis of their own, was negligently translated by a German, who did not understand French, and knew nothing of music. M. Choron, whose health now suffered from excess of study, could give little attention to the dictionary, and his only share in it is an Historical Introduction, which had already appeared in the "Principles of Composition." "The Dictionary of Musicians" was published in two volumes, in octavo, in the years 1810 and 1811.

It was about this period, that, admitted to the class of *beaux arts* of the *Institut*, in capacity of correspondent, M. Choron wrote many articles on art and literature. That which treated of the "Principles of Italian versification" of Scappa may be considered as a *chef-d'œuvre*.

The life of this learned man now became actively devoted to public utility. Associated with the compilers of the "Bulletin of the Society for the Encouragement of National Industry," he was engaged by the Minister of Religion, M. Bigot de Préameneu, in a plan to re-organize the government and the choirs of the cathedrals, and to regulate the music used in the religious fêtes and ceremonies. He published some remarks on the subject, but there was an infusion of bitterness in them that diminished their efficacy. His sarcasms made him many implacable enemies, and led not only to mortifications that rendered the rest of his life unhappy, but to acts of injustice towards him which hastened his approach to the tomb.

As director of the music of fêtes and ceremonies, his want of an early practical knowledge of music became apparent, and enabled his enemies to make ill-natured remarks. It was his duty to give the time with a baton, in doing which, he occasionally manifested some want of habit. By perseverance, however, he overcame what was only a temporary difficulty, but the advantage taken of his inexperience made a lasting impression on his mind.

M. Choron was now destined to suffer further and more severe mortification. The popular government which the second revolution brought into power, deprived his school of all its allowances, and from this moment may be dated the speedy decline of his health. His hopes fled, he lost his spirits and the remains of his temper; he wrote some strong, not to say violent, attacks on persons in power; grew worse, and gave up life and resentments together. He died on the 29th of June, 1834, and was buried with distinguished funeral honors.

### MUSICAL REMINISCENCES.

BY THE EARL OF MOUNT EDGECUMBE.

[Continued from page 126.]

In 1787, Signora Storace and Signor Morelli arrived in England, and appeared first in *Gli Schiavi per Amore*, a pretty opera by Paisiello. Morelli, "having been running footman to Lord Cowper, at Florence, could not be a great musician."

"Storace was by birth, and parentage on her mother's side, English, but went early to Italy, and was never heard in this country till her reputation as the first buffa of her time was fully established. She had a harshness in her countenance, a clumsiness in her figure, a coarseness in her voice, and a vulgarity of manner that totally unfitted her for the serious opera, which she never attempted. But her knowledge of music was equal to anything, and she could sing well in every style, as was proved by her performances in Westminster Abbey, where she sang with the best effect: in my opinion she rarely appeared to greater advantage, for in that space the harsh part of her voice was lost, while its power and clearness filled the whole of it. In her own particular line on the stage, she was unrivalled, being an excellent actress, as well as a masterly singer." "It was very little known that she had been married at Vienna to one Fisher, a doctor of music, and player on the fiddle. The ceremony was performed by a Protestant German clergyman in the chapel of the Dutch ambassador. Prince Adam Auersperg and myself led the bride to the altar, and our Minister, Sir Robert Keith (whose proxy I had been) gave the wedding dinner; but the union was productive of so little happiness, that a separation soon took place, she never bore his name, and Dr. Fisher was heard of no more."

The noble earl was always, and most justly, an ardent admirer of Madame Banti. His critique on this splendid singer agrees with all that we have heard on the subject from the best judges; and indeed with the opinion which we ourselves, though very young at the time, ventured to form.

"We are now come to an interesting period in operatical history, the arrival of Banti, whom I must ever consider as far the most delightful singer I ever heard. She had begun the world as a *cantante di piazza*, and as such, having attracted notice by her fine voice, she had been

taken from her humble calling, taught, and brought out as a singer in concerts, first at Paris, and then in England, as before mentioned, at the Pantheon, under the name of Giorgi. But though she had the best masters, she was an idle scholar, and never would apply to the drudgery of her profession; but in her, genius supplied the place of science, and the most correct ear, with the most exquisite taste, enabled her to sing with more effect, more expression, and more apparent knowledge of her art, than many much better professors. She never was a good musician, nor could sing at sight with ease; but having once learnt a song, and made herself mistress of its character, she threw into all she sang more pathos and true feeling than any of her competitors. Her natural powers were of the finest description; her voice, sweet and beautiful throughout, had not a fault in any part of its unusually extensive compass. Its lower notes, which reached below ordinary sopranos, were rich and mellow; the middle, full and powerful; and the very high, totally devoid of shrillness; the whole was even and regular, one of those rich *voci di petto*, which can alone completely please and satisfy the ear. In her youth it extended to the highest pitch, and was capable of such agility, that she practised and excelled most in the bravura style, in which she had no superior; but losing a few of her upper notes, and acquiring a taste for the cantabile, she gave herself up almost entirely to the latter, in which she had no equal.

Her first appearance in this country was in the opera of *Semiramide*, or *La Vendetta di Nino*, by Bianchi, and all her part in it was of the most beautiful description. In addition to the songs belonging to the opera, she introduced a remarkably fine air by Guglielmi, from the oratorio of *Deborah*, with an accompaniment for a violin obligato, originally played by Cramer, afterwards by Viotti, Salomon, and Weichsell. This song, though long and one of great exertion, was so great a favorite that it never failed of being encored, not only in its novelty, but in every subsequent revival. Her acting and recitative were excellent, and in the last scene, where Semiramide dies, was incomparably fine. No opera ever had greater success or a longer run than this; indeed, it was one of those of which it is impossible to tire."

Banti's last season was 1802, at nearly the close of which "a singular and interesting performance took place," and is thus described:—

"Banti prevailed on Mrs. Billington to perform with her on the night of her benefit, leaving to the latter the choice of the opera, and the principal character. *Merope*, by Portogallo, was fixed upon, in which Mrs. Billington acted the heroine of the piece, and Banti took the part of Polifonte, though written for a tenor voice. The curiosity to hear these two celebrated singers together was so great, that the theatre overflowed, and even ladies were obliged to sit on the stage, for want of other places. The performance satisfied every expectation, and the applause bestowed equally on both was as rapturous as it was well deserved."

After the retirement of Banti, Mrs. Billington, who had made her fame as *prima donna* in all the great theatres of Italy, filled the station of "first woman" at the King's Theatre. Lord Mount Edgcumbe says of her,—

"This justly famous singer was born of a musical family; her mother, an English woman, having been a vocal performer of some eminence in her line. When Miss Weichsell, she distinguished herself early in life as a pianoforte player, as her brother did on the violin. She also soon gave promise of vocal excellence. When I first

heard her, in 1783, she was very young and pretty, had a delightful fresh voice of very high compass, and sung with great neatness several songs composed for Allegranti, whom she closely imitated. She was still young when she first appeared at Covent Garden as Mrs. Billington. After performing at that theatre for several years, she went to Italy to improve her taste, and returned from thence a finished singer. Her voice, though sweet and flexible, was not of that full nature which formed the charm of Banti's, but was rather a *voce di testa*, and in its very high tones resembled a flute or flageolet. Its agility was very great, and every thing she sung was executed in the neatest manner, and with the utmost precision. Her knowledge of music enabled her to give great variety to her embellishments, which, as her taste was good, were always judicious.

With all these great and undisputed excellencies, something yet was wanting; for she possessed not the feeling to give touching expression, even when she sung with the utmost delicacy and consummate skill. Her face was handsome and her countenance full of good humor, but it was incapable of change, and she was no actress. I therefore missed Banti extremely during her whole first season, and did not admire her so much as the public at large, nor as I afterwards did when I became more fully acquainted with her merits, which, strange to say, I began to appreciate more highly from the very circumstance which rather lowered her in favor, and she rose in my estimation from the comparison which tended rather to sink her in that of the public."

The author, in explaining himself, introduces Madame Grassini, to whose most pathetic manner of singing, he does not, in our opinion, do all the justice it deserved. Nor does the noble writer rank Mrs. Billington so high in the scale of personal beauty as we should have expected. He says,—

"The event to which I allude was the arrival of Grassini, who was engaged for the next season to sing alternately with Mrs. Billington. This very handsome woman was in every thing the direct contrary of her rival. With a beautiful form, and a grace peculiarly her own, she was an excellent actress, and her style of singing was exclusively the cantabile, which became heavy *à la longue*, and bordered a little on the monotonous; for her voice, which it was said had been a high soprano, was by some accident reduced to a low and confined contralto. She had entirely lost all its upper tones, and possessed little more than one octave of good natural notes; if she attempted to go higher, she produced only a shriek, quite unnatural, and almost painful to the ear. Her first appearance was in *La Vergine del Sole*, an opera of Mayer's, well suited to her peculiar talents; but her success was not very decisive as a singer, though her acting and her beauty could not fail of exciting high admiration. So equivocal was her reception, that when her benefit was to take place, she did not dare to encounter it alone, but called in Mrs. Billington to her aid, and she, ever willing to oblige, readily consented to appear with her. The opera, composed for the occasion by Winter, was *Il Ratto di Proserpina*, in which Mrs. Billington acted Ceres, and Grassini Proserpine. And now the tide of favor suddenly turned; the performance of the latter carried all the applause, and her graceful figure, her fine expression of face, together with the sweet manner in which she sung several easy simple airs, stamped her at once the reigning favorite. Her deep tones were undoubtedly fine, and had a particularly good effect, when joined with the brilliant



voice of Mrs. Billington; but though, from its great success, this opera was frequently repeated, they never sang together in any other. Grassini, having attained the summit of the ladder, kicked down the steps by which she had risen, and henceforth stood alone. Not only was she rapturously applauded in public, but she was taken up by the first society, *fêtée*, caressed, and introduced as a regular guest in most of the fashionable assemblies. Of her *private* claims to that distinction it is best to be silent, but her manners and exterior behavior were proper and genteel.

As I before observed, it was the comparison of these two rival performers that discovered to me the great superiority of Mrs. Billington as a musician and as a singer. But as every one has eyes, and but few musical ears, the superior beauty was the most generally admired, and no doubt the deaf would have been charmed with Grassini, while the blind must have been delighted with Mrs. Billington."

[To be continued.]

From the "Elements of Vocal Science."

#### ON CONCERT SINGING.

[Continued from page 124.]

It behoves us next to consider the manner which belongs to the orchestra. The concert occupies a middle place between the church and the theatre. The manner is more expressive and more passionately wrought up than that of the chamber, though scarcely so finely polished. To the orchestra indeed belongs all the dramatic effect that can wait upon the execution of music and poetry, aided by the mere supposition of a definite character, without the helps of dress and scenery, by the absolute power of the sentiment. Thus in *Acis and Galatea* the characters are determined, and in single songs, such as "Mad Bess," or "Alexis," while in the generality of such pieces, "Holy, holy, Lord"—"Hope told a flattering tale"—"Gentle lyre"—or "Fast into the waves," for instance, the mind is affected by the combination of sound and sense alone. An orchestra song will admit of all the force, elocution, and expression, which can be conveyed into it under the regulation of a taste sufficiently tempered to stop short of bombast and extravagance. To this rule there is no limit but the general sympathy of an audience.\* And it is worthy of remark, that from the various complications of individual temperament to be found in a mixed society, there always results a common medium that serves as a scale to balance and weigh with the nicest exactness, exertions of this kind by their effects. The knowledge of this sympathy is acquired by experiment alone. In our private practice we are apt to be deceived by the warmth we gather during excitation. This warmth, become associated with the means of excitement, is carried into public performance by the increased excitability thus produced,†

\* There is nothing so frequently fatal as our associations in this respect. Actors of the loftiest class have "fallen from their high estate," from the adoption of a single character. Such was the effect of Mrs. Abington's performance of *Scrub* in *The Beaux Stratagem*, and the finest actresses now seem to understand this principle, by the rejection of male characters.

† This has always struck me to be the true elucidation of the long disputed question, whether actors do or do not feel? and it completely solves the difficulties which have been cast upon the controversy, by the fact of actors in situations of the utmost pathos, having turned aside their attention for one moment, and in a moment afterwards resumed it. It is related that Garrick waded with a friend he would bring him to tears. The gentleman was placed at a side wing, and in the very depth of the scene, Garrick

and the exact point of excellence is subsequently learned from experience. The danger, however, of choosing be-

observing him to weep, took occasion to approach and whisper him, "I told you so." This anecdote and others of a like nature, have been adduced to prove, that Garrick could not have felt the pathos pictured in his words and manner, since his attention was fixed upon the man at the side, and from thence a general deduction has been made, that actors do not feel. But the truth is, that all persons employed in the fine arts, who are habitually accustomed to work themselves up to an imaginary pitch of passion, come by exercise to possess a far greater excitability and mobility than others, and they can, with a facility incomprehensible to those not so exercised, take up and lay aside the feelings which are absolutely indispensable to the representation of passion. There is no such mechanical movement of the organic powers without the exertion of will. Let any one assume the gesture of passion, and he will uniformly find it preceded by imagining the passion and by sensations that are more or less perfect in proportion to the strength of the fancy. This theory of increased excitability and rapid versatility is thus further supported by Professor Stewart:—

"Suppose," (says Dr. Hartley,) "a person who has a perfectly voluntary command over his fingers, to begin to learn to play on the harpsichord. The first step is to move his fingers from key to key, with a slow motion, looking at the notes, and exerting an express act of volition in every motion. By degrees the motions cling to one another, and to the impressions of the notes, in the way of association, so often mentioned, the acts of volition growing less and less express all the time, till at last they become evanescent and imperceptible. For an expert performer will play from notes, or ideas laid up in the memory, and at the same time carry on a quite different train of thoughts in his mind; or even hold a conversation with another. Whence we may conclude, that there is no intervention of the idea, or state of the mind, called will."

When an equilibrist balances a rod upon his finger, not only the attention of his mind, but the observation of his eye, is constantly requisite. It is evident that the part of his body which supports the object is never wholly at rest; otherwise the object would no more stand upon it, than if placed in the same position upon a table. The equilibrist, therefore, must watch, in the very beginning, every inclination of the object from the proper position, in order to counteract this inclination by a contrary movement. In this manner, the object has never time to fall in any one direction, and is supported in a way somewhat analogous to that in which a top is supported on a pivot, by being made to spin on an axis. That a person should be able to do this in the case of a single object is curious; but that he should be able to balance in the same way, two, or three, upon different parts of his body, and at the same time himself upon a small cord or wire, is indeed wonderful. Nor is it possible to conceive that, in such an instance, the mind, at one and the same moment, attends to these different equilibriums; for it is not merely the attention which is requisite, but the eye. We must therefore conclude, that both of these are directed successively to the different equilibriums, but change from one object to another with such velocity, that the effect, with respect to the experiment, is the same as if they were directed to all the objects constantly.

The case of the equilibrist and rope dancer already mentioned, is particularly favorable to this explanation; as it affords direct evidence of the possibility of the mind's exerting different successive acts in an interval of time so short, as to produce the same sensible effect, as if they had been exerted at one and the same moment. In this case, indeed, the rapidity of thought is so remarkable, that if the different acts of the mind were not all necessarily accompanied with different movements of the eye, there can be no reason for doubting, that the philosophers whose doctrine I am now controverting, would have asserted, that they are all mathematically co-existent.

Upon a question, however, of this sort, which does not admit of a perfectly direct appeal to the fact, I would by no means be understood to decide with confidence; and therefore I should wish the conclusions I am now to state, to be received as only conditionally established. They are necessary and obvious consequences of the general principle, 'that the mind can only attend to one thing at once; but must stand or fall with the truth of that supposition.'

It is commonly understood, I believe, that, in a concert of music, a good ear can attend to the different parts of the music separately or can attend to them all at once, and feel the full effect of the harmony. If the doctrine, however, which I have endeavored to establish, be admitted, it will follow, that in the latter case, the mind is constantly varying its attention from the one part of the music to the other, and that its operations are so rapid, as to give us no perception of an interval of time."—*Stewart's Elements of the Philosophy of the Human Mind.*—CHAP. 2.



tween a too cold or a too fervid expression, depends entirely on the constitution of the singer, and it is easy for him to ascertain whether he belongs to the diffident or the sanguine part of mankind. In the one case, it is obvious, that it will be required to stimulate, and in the other to repress the natural habit. There is, however, one point which at this time it seems particularly necessary to insist upon. Nothing is so disgusting as coarseness or familiarity. Either of these annihilates all respect, and in nothing is a certain dignity of thought, a certain elevation of manner, and a certain restraint so indispensably demanded as in the lighter pieces, which call forth the play of a lively imagination, like those taken from the Italian comic opera, now so highly in vogue. "Non piu andrai," "Sei Morelli," or "Quel occhietto," every instant involve a danger of sinking the performer into vulgarity and contempt, unless he guards himself rigidly, and mixes his levity with a proportion of elevation and of elegance. There is a line to be drawn even in the choice of such things, for a concert may be degraded, though by the obscurity which a foreign language necessarily throws over the subject, the otherwise acute sense of propriety common to the English nation, may be blinded. I think this line has of late been far overpassed.

An audience, if not equally affected by the deportment of an orchestra singer, as by the demeanor of an actor, is nevertheless very apt to be prepossessed or disgusted by his personal appearance—and the reasons are not difficult to discover. We have no experience of what others feel, but through the medium of the imagination. There is a sympathy in our nature which inclines us to figure to ourselves what passes in the mind of another by his exterior. In some instances this sympathy arises merely from the view of certain emotions in another person. When these emotions are in coincidence with those of the spectator, they appear to him to be perfectly just, and this agreement is always a source of pleasure. But the proportion which the emotion seems to bear to the affection which is the cause of it, is the principal test by which the mind decides upon the decency of the consequent action.\* It has been even asserted, that we are not affected by any performance which aims at being pathetic, unless the performer himself appears to execute his work with difficulty, and in some sort with distress. Demeanor is then important to a singer, inasmuch as his hearers are liable to form a good or bad opinion upon view, which must continue to prevail throughout the whole of his performance. From the causes above recited, it will be obvious, that any awkward gesture, a lounging posture, or an overstrained stiffness, or grimace of any kind, will fix disagreeable impressions in the spectator. It is also desirable to avoid a cold or constrained, a violent or a flippant conduct. Persons who feel strongly are always prone to discover the transitions of the passions, in the countenance: within certain bounds this will be beneficial, because it will aid the general effect upon the audience. The singer should always practise in situations that will enable him to correct any ridiculous grimace. He should most studiously avoid every sort of affectation, follow the impulses of nature, and even these, if too strong, he must carefully repress. He must be ever on the watch when practising, and if he thinks he is guilty of any absurdity, he ought to endeavor to retain the particular action, until he has been able to look at himself in a glass;†

\* Dr. Adam Smith's "Theory of Moral Sentiments."

† To this intent Tosi, in his treatise on the Florid Song, recommends singers to practise before a glass, and also that they be accustomed to display their powers to persons of rank and fine taste.

during this interval, the feeling will have sufficiently subsided for him coolly to determine how far the position is ludicrous or disgusting. If these remarks should seem to give an importance to the subject which it does not demand, I would ask the reader, whether he ever remembers to have been present at a performance where the demeanor of a singer was not the subject of remark? Let it also be recollected, that this circumstance makes not only the first impression upon the imagination, but the sense of vision is either aiding or diminishing the effects of our gratification through our sense of hearing, during the whole song.

It is allotted to no man, whatever be his rank in science, to display at one view all his treasured knowledge, or all the graces of study and practice. A well-founded and extensive reputation is never attained by one trial, but is the result of frequent efforts and a long acquaintance with the public. It is not till after minute criticism, and a comparison with others, that the palm of superiority is bestowed. The remark is very trite, that public singers\* are commonly anxious to do all they can at once, and this solicitude to possess themselves of the favor of their audience by a *coup de main*, hurries them into extravagances, which never fail to detract from the merit of their performance. Forbearance is as necessary and is as great a virtue in singing as in life. To abstain from the exhibition of ill-assorted even if well-executed ornament, is, in a great measure, the criterion of a sound taste. I have been frequently as much captivated by the purity of taste and the maturity of judgment manifested by what a singer has not, as by what he has done. The course a great singer pursues is, to consider well the style of the composer—the sentiments of the poetry—the tendency and scope of the whole song—his own powers—how far he is at liberty to deviate from the notation, and then to determine how many and of what character are the graces which it will bear. A reserve too should be made for a future occasion, or for an immediate repetition. Barren indeed must be his invention, and small his store of collected ornament, who cannot contrive a second, and yet equally excellent set of graces. These are sure to captivate an audience, because they have not only the charm of novelty and of surprise, but in the circumstance of an immediate repetition, these emotions are heightened and our admiration is increased by the comparison which the mind is enabled immediately to institute, and by an enlarged idea of the intellectual capacity or genius of the performer. "*Semper vellem quod amputem*," says Cicero. I would apply that principle to the fancy of a singer, but I would wish him to take the pruning knife into his own hands, and to treasure up the shoots and buds he extracts, for they may always be grafted to advantage upon fresh stocks.

In concluding this division of the subject, we would remind our professional readers, that they cannot be too attentive to the minutiae of their art. In singing, the operation upon our senses is direct and immediate. Nothing is left to the imagination to supply. The effect is or is not produced. In the sister arts, by the use of general terms, such as grace, beauty, loveliness, &c., the poet gives to every one a power of completing the detail, as it best pleases him. The painter enjoys the same advantage in a sketch. In singing, everything is distinct and defined—and here, perhaps, it may not be thought irrelevant to point out that singing possesses a sort of middle power between these arts. The impression which the work of a painter makes, is done at once. The poet,

\* The remark applies with equal force to amateurs.

on the contrary, can keep expectation alive to the catastrophe, which may increase the pleasure of the reader by an unexpected turn. The singer seems to hold, as it were, a middle place; for he keeps alive attention to the end of his performance, and obtains a continued regard, although he has not, like the poet, the means of surprise. Again, the singer, like the actor, is limited to the means of displaying his powers which the composition affords. The poet and the painter have in this respect the whole range of genius—the singer must derive much if not most of his power of displaying his talent from the subject.

Let it not be forgotten, that an attention to trifles frequently constitutes the difference between a moderate and a capital singer. It is this attention that completes the polish. And it can never be too often repeated—that mediocrity is scarcely above contempt, while it is perfection, or the nearest approach to perfection, that is sought, is honored, and is rewarded.

FROM "A Word or Two on the Flute," by W. N. JAMES.  
ON THE BEST MODES, OR KEYS, FOR THE  
FLUTE.

THE flute that is now manufactured executes the whole of the modes or keys which music comprehends; although, as in many other instruments, some are more perfect than others. E three flats, is, perhaps, the best in tune, as the flute is manufactured to be most perfect in that key. This mode is also very beautiful on the flute, but contains much mechanical difficulty, which must be conquered before it becomes perfectly easy and familiar. The prevailing character of this key, is *majesty and tenderness*, which it expresses very finely. One of the chief difficulties in this mode, is the ascending and descending from the E flat to F natural, and from F to E. The long key which the left hand little finger uses, was invented to overcome this difficulty; but it does not overcome it in every instance. I am of opinion with Mr. Nicholson, with regard to the propriety of having this key at all on the flute; and think, with him, that music can be well managed without it; besides the disadvantage of an additional perforation in the lower part of the instrument, which is not sufficiently compensated for by the exchange. Practice will soon conquer the great difficulty of this fingering, without having recourse to this key; and the labor will be abundantly recompensed by being free from any of the disadvantages which attend it.

The key of A four flats is decidedly the most pathetic, and one of the most effective on the flute. It is not so difficult as the generality of players imagine, for I have found that those who execute the three flats well, are even more successful in the four. There is nothing, therefore, which ought to deter the amateur an instant from playing in this delightful mode; for in none is the tone more fully developed. It partakes more of the elegiac and plaintive softness, which the poets are so fond of ascribing to this instrument, than any other key; and, perhaps, of all others, will portray a *melancholy* or an *adagio* movement with the chastest and most exquisite feeling.

The mode of B two flats is not, I think, so fine as the two preceding ones, although it is, perhaps, as perfect as either: it has not, however, so much grandeur as the one, nor so much pathos as the other. Without being exceedingly difficult, it discovers the inequalities of the instrument more, perhaps, than any other. But a duet, in this key, is very effective, in consequence of the harmony of the

two flutes mixing so accurately together, which is not always the case in the sharp keys.

The mode which amateurs are generally the most partial to is F one flat; and more music has been written in it than almost the whole of the others put together. I do not know the reason of this, unless it be that it is much the easiest: for it cannot arise from its beauty, as it is, in my opinion, the very driest on the instrument. It is not particularly adapted for great pathos, or for brilliancy, as there are modes which can express either of them more correctly. All our public performers have generally played in this key, partly, perhaps, on account of its easiness of fingering, and its great facility in execution. Mr. Nicholson has written the bulk of his music in this key, although he has discontinued the frequent use of it in his latest and best compositions; which the greatest admirers of this gentleman will no doubt much rejoice at.

The best point of beauty in this key is the brilliant shake on the G, which is, perhaps, the most correct within the whole range of the instrument.

But the sharps are the most exhilarating and brilliant keys on the flute; and the three and five sharps possess every advantage in these points. The five sharps is peculiarly rich and sparkling; but requires much dexterity in accomplishing the mechanical difficulties, which are here numerous. The three sharps has a decided character of buoyancy and airiness, and is withal very plaintive and pathetic. It is a rich, beautiful key; and the only circumstance which will prevent its more frequent use, is the difficult shake on the B natural. I would, however, most earnestly recommend much practice in it.

The one and two sharps possess more fire and spirit than any other keys. The one sharp is M. Droué's favorite mode, and is that which he has written the greater part of his music in. It is for the display of brilliant execution the most effective of the whole, although it must be confessed that it is a very difficult one. The fourth of the key being C natural, a proportion of the difficulty lies in producing it sharp enough, which is not without much practice familiarly acquired. The relative minor of this fine key E, is also a great favorite with most of the continental composers. Gabrielsky, Berbiguier, and many others, have delighted in writing in it. It blends a great deal of brilliance with much pathos and tenderness; and its general effect is alternately cheerfulness, and the most pensive and soothing melancholy.

I should not forget here the delightful contrast between the E minor and E major, four sharps. There is nothing, perhaps, in the whole range of the flute more irresistibly impressive than these two modes alternately, the one full of the most touching tenderness, and the other brightening and sparkling, as it were, with its own effervescence. Rossini's finest overture, "Il Barbiere di Siviglia," commences in this key, and is succeeded by the four sharps major. The flute gives the subject almost throughout the whole of it.

The patience of the reader must, I am aware, have been put severely to the test to attend to these observations on the modes. But I have only one more strongly to recommend to him before I quit the subject. It is curious enough, that the mode I am going to point out has seldom been written in for the flute, and yet it is unquestionably one of the most beautiful. I mean C, the relative minor of E three flats. Nothing can possibly be finer than the deep pathos which pervades the whole of it, particularly in the very lowest notes. I know of no mode which can express on this instrument so well the loftiness of grand and deep



feeling; and should I be fortunate enough to tempt the amateur to make a trial of it, I am not at all fearful of the result. Let his first trial be made on the Scotch air, "Roslin Castle;" and if the effect do not at once make an impression on him, let him never again take up his flute.

I have pointed out this beautiful *minor mode* to many of the best amateurs with whom I am acquainted, and they all acknowledge its decided superiority in a pathetic minor movement over every other. I believe that Beethoven has written his grandest symphony in this *mode*.

From the "Harmonicon."

### ON THE TREATMENT OF THE VIOLIN, IN A LETTER FROM THE CELEBRATED TARTINI.

THE letter here presented to our readers, was published by Dr. Burney, in 1779, under the following title:—"A Letter from the late Signor Tartini to Signora Maddalena Lombardini (afterwards Signora Sirmen.) Published as an important lesson to performers on the violin. Translated by Dr. Burney." This little tract having become scarce, and its practical value to the artist coming recommended to us by so high a name, we have been induced to reprint it in our journal.

Padua, March 5, 1760.

MY VERY MUCH ESTEEMED SIGNORA MADDALENA,

FINDING myself at length disengaged from the weighty business which has so long prevented me from performing my promise to you, a promise which was made with too much sincerity for my want of punctuality not to afflict me, I shall begin the instructions you wish from me, by letter; and if I should not explain myself with sufficient clearness, I entreat you to tell me your doubts and difficulties, in writing, which I shall not fail to remove in a future letter.

Your principal practice and study should, at present, be confined to the use and power of the bow, in order to make yourself entirely mistress in the execution and expression of whatever can be played or sung, within the compass and ability of your instrument. Your first study, therefore, should be the true manner of holding, balancing, and pressing the bow lightly, but steadily, upon the strings; in such a manner as that it shall seem to breathe the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it, because, if the tone is begun with delicacy, there is little danger of rendering it afterwards either coarse or harsh.

Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect mistress in every situation and part of the bow, as well in the middle as at the extremities; and in moving it up, as well as in drawing it down. To unite all these laborious particulars into one lesson, my advice is, that you first exercise yourself in a swell upon an open string, for example, upon the second or *a-la-mire*: that you begin *pianissimo*, and increase the tone by slow degrees to its *fortissimo*; and this study should be equally made, with the motion of the bow up and down, in which exercise you should spend at least an hour every day, though at different times, a little in the

morning, and a little in the evening; having constantly in mind, that this practice is, of all others, the most difficult, and the most essential to playing well on the violin. When you are a perfect mistress of this part of a good performer, a swell will be very easy to you; beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began, and all this in the same stroke of the bow. Every degree of pressure upon the string, which the expression of a note or passage shall require, will by this means be easy and certain; and you will be able to execute with your bow whatever you please. After this, in order to acquire that light pulsation and play of the wrist, from whence velocity in bowing arises, it will be best for you to practise, every day, one of the *allegros*, of which there are three in Corelli's solos, which entirely move in semiquavers. The first is in D, in playing which, you should accelerate the motion a little each time, till you arrive at the greatest degree of swiftness possible: but two precautions are necessary in this exercise; the first is, that you play the notes *staccato*, that is, separate and detached, with a little space between every two; for though they are written thus,—



they should be played as if there was a rest after every note, in this manner,—



The next precaution is, that you first play with the point of the bow; and when that becomes easy to you, that you use that part of it which is between the point and the middle; and when you are likewise mistress of this part of the bow, that you practise in the same manner with the middle of the bow; and above all, you must remember in these studies to begin the *allegros* or flights sometimes with an up-bow, and sometimes with a down-bow, carefully avoiding the habit of constantly practising one way. In order to acquire a greater facility of executing swift passages in a light and neat manner, it will be of great use if you accustom yourself to skip over a string between two quick notes in divisions, like these,—



Of such divisions you may play extempore as many as you please, and in every key, which will be both useful and necessary.

With regard to the finger board, or carriage of the left hand, I have one thing strongly to recommend to you, which will suffice for all; and that is, the taking a violin part, either the first or second of a concerto, sonata, or song, anything will serve the purpose, and playing it upon

the half shift, that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string, be wanted, or D upon the first; but, in that case, you should afterwards return again to the half shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half shift, any violin part, not intended as a solo, at sight. After this, advance the hand on the finger board to the whole shift, with the first finger upon A on the first string, and accustom yourself to this position till you can execute every thing upon the whole shift with as much ease as when the hand is in its natural situation; and when certain of this, advance to the double shift, with the first finger upon B, on the first string; and when sure of that likewise, pass to the fourth position of the hand, making C with the first finger upon the first string; and indeed this is a scale in which, when you are firm, you may be said to be mistress of the finger board. This study is so necessary, that I most earnestly recommend it to your attention.

I now pass to the third essential part of a good performer on the violin, which is the making a good shake; and I would have you practise it slow, moderately fast, and quick,—that is, with the two notes succeeding each other in these three degrees of *adagio*, *andante*, and *presto*; and in practice you have great occasion for these different kinds of shakes; for the same shake will not serve with equal propriety for a slow movement as for a quick one; but to acquire both at once with the same trouble, begin with an open string, either the first or second, it will be equally useful; sustain the note in a swell, and begin the shake very slow, increasing in quickness, by insensible degrees, till it becomes rapid, in the manner following:—



but you must not rigorously move immediately from semiquavers to demisemiquavers, as in this example, or from these to the next in degree—that would be doubling the velocity of the shake all at once, which would be a skip, not a gradation; but you can imagine between a semiquaver and a demisemiquaver intermediate degrees of rapidity, quicker than the one, and slower than the other of these characters; you are therefore to increase in velocity, by the same degrees in practising the shake, as in loudness, when you make a swell. You must attentively and assiduously persevere in the practice of this embellishment, and begin at first with an open string, upon which, if you are once able to make a good shake with the first finger, you will with the greater facility acquire one with the second, the third, and the fourth or little finger, which you must practise in a particular manner, as more feeble than the rest of its brethren. I shall, at present, propose no other studies to your application; what I have already said is more than sufficient, if your zeal is equal to my wishes for your improvement.

I hope you will sincerely inform me whether I have explained myself clearly thus far; that you will accept of my respects, which I likewise beg of you to present to the Prioress, to Signora Teresa, and to Signora Chiara, for all whom I have a sincere regard; and believe me to be, with great affection,

Your obedient and most humble servant,

GIUSEPPE TARTINI.

From the "Harmonicon."

## HISTORY OF THE CONSERVATORIOS OF ITALY.

WHEN we consider that to the establishment of the Italian Conservatorio we owe some of our greatest musical enjoyments, we feel that, in offering to our readers a brief and succinct account of their rise and progress, we present them with a memoir as interesting in its perusal as instructive in its detail.

About the middle of the fourteenth century, we may date the first symptom of taste and cultivation in the church music at Rome and Naples; it then consisted of plain chants for four voices, sometimes aided by a choir, and this, owing to the large size of the Italian churches, was necessarily numerous to produce any effect; but the difficulty of procuring choristers was every day felt more and more. To give some idea of this difficulty, it is only necessary to state, that even in the latter part of the fifteenth century, the choir of the principal church, both at Rome and Naples, was composed almost entirely of Spaniards,\* Belgians, and French. To remedy this, and likewise to provide some place for the cultivation of native talent, academies were set on foot, and hence the real, though remote origin of the present conservatorio. When first established, it was proposed that there should be three masters, or professors; one to teach the pupils to pray, another to instruct them in reading, and to the third was assigned the most difficult task of grounding the young clerks in the principles of music. Of the first, numbers were to be found; the second were more difficult to be procured; and of the last there was none. Such a total want of instructors, and the coarseness and almost savageness of the material to be worked upon, caused the attempt at that time to be abandoned.

Some short time after this, however, the viceroy who then governed Naples, with a view of effecting the same end, published the following decree, in a style and manner well worthy the most arbitrary despot of the East.

"Every peasant," thus runs this singular decree, "who has four male children, shall cause one of them to be emasculated, and afterwards brought up to the service of the church. This child shall receive instruction at a school established and supported by the government; and when his studies are finished, he will be expected to repay the expenses of his education out of his first gains, and within a stated time. And moreover, if a convent, church, or even any private individual should wish to possess him, they may purchase him for life at a stipulated sum."

This revolting and unnatural decree was enforced for about the space of ten years, and to render the plan more

\* The Spaniards were particularly celebrated for the extraordinary height of their falsettos, and were sought after to sing the upper parts. They were succeeded by the artificial sopranos, whose race, it is to be hoped, is well nigh extinct. The last falsetto Spaniard of the pontifical chapel, Giovanni di Sanctos by name, died in 1625; and the first sopranos, Padre Girolamo Rossini, was admitted in 1601.



perfect, every convent in which there was a skilful musician, was obliged to give him up to government, and those collected were formed into a sort of college, and their lives devoted to the instruction of the pupils. But as an equivalent, each convent making this sacrifice was permitted to choose one from amongst the pupils to replace the musician they had lost.

As was to be expected, a plan so barbarous as this failed entirely, and after a lapse of ten or twelve years, government was obliged to let things fall into their own natural channel, and find their own level. As often happens, that which had defied the power of the most despotic government, was effected by a humble individual, with no other resources save those of perseverance, industry, and zeal. At the beginning of the sixteenth century, a Spanish priest, Juan de Tapia, then residing at Naples, undertook to establish an academy for instruction in church music, and to conquer all the impediments and difficulties attending upon such an attempt. After spending many years in useless efforts to procure sufficient money for the performance of his undertaking, he formed and carried into effect the chivalric idea of begging from province to province, from town to town, for the necessary money. Treated by some as mad, repulsed by others, slighted by all, still he did not despair, and after nine years of this painful pilgrimage, he found himself possessed, in the year 1537, of sufficient sums for the establishment of the first Conservatorio at Naples, which he consecrated to the service of Santa Maria di Lorenzo. Wishing then to place the establishment under the patronage of the great, Tapia petitioned the viceroy to become its patron. He consented; and from that time the Conservatorio enjoyed the benefits of a royal institution. The venerable prior, however, did not long survive the success of his undertaking. He died in the year 1540, and the pupils of the Conservatorio, as a mark of gratitude, placed his tomb in the choir of the establishment, and masses were performed before his grave on the anniversary of his death, till the end of the eighteenth century.

The standing rules of this Conservatorio, as established by its founder, were very mild, and eventually it was thought necessary to render them more strict. According to one of these, orphans only, showing a natural bent and taste for music, were to be admitted, and with this restriction, applications were so frequent that it was found impossible to admit all; on this account, a new Conservatorio was established in the hospital Della Nunziata, where applicants showing very great talent for music, were placed; the others were admitted into an academy established in 1576, under the protection of Saint Onofrio of Capriana, and brought up to other professions. The rules here were more severe than those of Santa Maria, and ultimately its professors were considered the most skilful in Italy.

The viceroys at first had the sole patronage and management of these establishments, but soon finding that to do them justice more time and trouble were necessary than they could bestow, they made over their rights to the Dukes of Mont Leone, one of the most powerful and richest families in Naples, and the treasures of the Conservatorios soon groaned under the splendid gifts of their new patrons. The success of these establishments was so pre-eminent and their utility so manifest, that the religious society of Saint Mary of Coronatella, following the excellent example of Tapia, in the year 1607, established the new Conservatorio Della Pietà, and to this, in a few years, was joined that of Saint Onofrio, the establishment of Santa Maria remaining alone on its foundation. In the academy Corona-

VOL. I.

51

tella, young orphans alone were admitted, and educated as well in music as in all the fine arts at that time cultivated. King Charles, father of Ferdinand IV., afterwards endowed them with a school for arithmetic, geometry, astronomy, and philosophy, and this establishment became speedily the most considerable and celebrated. It is sometimes styled that of *Turchini*, from the pupils wearing a general costume of a *blue color*. Besides these three Conservatorios, there existed, for a short time, a fourth, under the name Di Poveri di Gesù-Cristi, but this was soon incorporated with the diocesan school of Naples; it was founded in the year 1589. The revenues of these establishments, such as they were, were inadequate to their expenses, and the pupils were early taught to add to them by their own talent; the youngest class assisted at the masses and other church duties, and the others, divided into parties, called *Paranze*, took their parts in the church music, not only in the chapels at Naples, but under the direction of one of their masters at the sacred festivals in the most remote provinces; they likewise assisted at the litanies in processions—performed the "*Libera nos, Domine*," at the funerals of persons of distinction, and they almost wholly filled the choruses at the different theatres, especially at that of Santo Carlo, and at all the musical parties in the kingdom.

With these resources, the rich revenues of the Conservatorios, and the considerable emoluments which some of the pupils gained for their compositions, it will be thought that they must have indulged in luxuries, or, at least, have enjoyed all the comforts consistent with decorum; but so many abuses had crept into the management of these institutions, that the pupils were actually obliged to purchase, clandestinely, the means of appeasing that hunger which the badness and scarcity of the customary provision engendered. After the revolution of 1799, the Conservatorio of Saint Mary of Loretto was incorporated with that of Saint Onofrio, which was then the inferior school to the Della Pietà. They existed in this state till the 11th of February, 1806, when they were formed into a Royal College of Music, which still exists on the site of the ancient monastery of Saint Sebastian, and is under the direction of the well known composer, Zingarelli. In his tour in Italy, Burney has given the following singular account of the Conservatorio of Saint Onofrio.

"This morning I visited, (says Dr. Burney, in his Musical Tour) the Conservatorio of S. Onofrio, at Naples, and was amply rewarded for my trouble, and at the same time astonished at the method in which education is there carried on. I entered successively the apartments where the pupils eat, sleep, and work; their beds serving as tables and resting places for their instruments by day, and for their own bodies at night. In the first room I entered I was almost astounded to hear one of the pupils sounding a trumpet with as much vehemence as if he would have cracked his cheeks, then another playing the most piano passage on his horn; and this extraordinary melange was further increased by a regular Dutch concert of seven or eight violins, each playing different passages of the most dissimilar tones and measures; while, at a table at the further end of the room, was a young man endeavoring to proceed with some composition he had in hand. Can it be expected that, educated as they are in this manner, the pupils can ever attain nicety of ear, execution, or taste? Talent will on the most bleak ground take root and flourish, but it is softened by good taste and refined by education. And is not the want of finish and the coarseness of execution, complained of in the theatres and other public orchestras, at once accounted for in the slovenliness of the scholars' early habits?"

"There are likewise, in this Conservatorio, six eunuchs, who live apart, in warmer rooms than the rest, and are carefully guarded against taking cold, which frequently has the effect of depriving them entirely of their voices. The holidays given are only once a year, in the autumn, and lasting only for a few days. Throughout the year the pupils rise before daylight, and are constantly employed till eight at night, save one hour and a half allowed to them for recreation and dinner. Amongst the composers of the first class this Conservatorio has produced, we shall only name Porpora, Vinci, Durante, Leo, Sala, Pergolese, Jomelli, Piccini, Sacchini, Paesello, Zingarelli, and Cimarosa. The principal vocalists, Farinelli, Caffarelli, Gizziello, Matucci, Aprile, Millico, Crescentini, &c."

The present Academy of Music is very much inferior in every point to the ancient Conservatorio: it is quite neglected by its present master, Zingarelli, and all emulation is effectually stifled in the breasts of the pupils.

Immediately following the Conservatorio of Naples, are those of Venice, of which there are four—L'Ospedale della pietà, le Mendicanti, L'Incurabili, and L'Ospidaleto di Santi Giovanni e Paolo. They all existed in the year 1771, when Burney visited Venice: Furlanetti was then Chapel Master of La Pietà. Females, orphans, alone are admitted into these Conservatorios, and it is highly amusing to strangers to see whole orchestras composed entirely of women, some playing the violin, others the flute, horn, trumpet, and bassoon. The Conservatorio of La Pietà alone exists now, under the charge of Perotti.

After La Pietà comes the Conservatorio of Mendicanti, under the direction, in 1771, of Bertoni; the choruses were in three parts, soprano, mezzo soprano, and contralto, and the execution was somewhat better than that of La Pietà. Till the revolution of 1797, this Conservatorio was supported by the zeal of some amateurs, and principally by the famous Biancha Sacchetti; but on the overthrow of the government it was put down entirely.

Sacchini conducted the lesser school of S. Giovanni and S. Paolo; there were fewer pupils than in the two other Conservatorios. The object of this school was less that of forming choruses or orchestras, than of cultivating individual talent. In 1771, their best singer was an élève of Sacchini, who afterwards gained such marked and deserved applause under the name of La Ferrarese.

In the Conservatorio of L'Incurabili, conducted by Galuppi, surnamed Il Buranello, music was cultivated to most advantage. Galuppi had the art of exciting to the utmost the emulation of his pupils, and produced, in 1771, three eminent singers, La Rota, Pasqua Rossi, and Ortolani, the last of whom acquired great renown in the opera buffa. The Ospidaleto and Incurabili were both suppressed in 1798.

The Conservatorio at Milan was founded in 1807. Ascoli was its first conductor, and it is indebted to him for a great deal of its present splendor; and though this school has not yet produced any very great master or singer, it stands pre-eminent in its instrumental performers.

#### ON MUSICAL STUDIES.

From the French.

NOTWITHSTANDING the public and private instructions given in music by able men who devote their lives to the pursuit, there still are persons to be found cherishing the persuasion that this art has no fundamental rules, or rather, that its rules are but shackles, which it is expedient to shake

off as soon as possible. This prejudice, which had birth at a time when the rules of composition were in reality but so many enigmas, is attributable to the obscurity of style in writers, who talked a language which they did not understand, and of practical men, incapable of teaching what they themselves could do sufficiently well.

Now-a-days, Musical Professors are no longer uneducated.\* Indeed some of them lay down their theories with elegance—all with clearness. But the prejudice exists not the less; on the contrary, the apologists of ignorance, resting on the numerous successes of a new style of music, endeavor to establish it as the order of the day.

Before ranging under their banner, let us inquire how far they have reason on their side, and examine

1. Whether the reputation of superiority in music, enjoyed by the Germans and Italians, be due more to the influence of climate, or a particular organization, than to judicious studies;

2. Whether it be sufficient to feel in order to judge of the merits of composition;

3. In fine, whether rules be shackles which are injurious to genius.

Certain physiologists, whose delicate ears have often been wounded by the hoarse and discordant noises of the French on their festival days, deny to that nation all musical capacity, on account of the imperfection of their auricular organs. To this we cannot subscribe. The French are a vivacious people, and have no lack of aptitude for any of the arts. They would in all probability arrive at the same results as the Germans and Italians, were they to employ the same means—namely, to enforce a well-directed study of music as one of the essentials of education.

In Germany, children of all classes learn, at one and the same time, the gamut and the alphabet. The students of the university occupy themselves not only with the study of languages, sciences, and law, but also with that of music. Throughout the country the schoolmaster is a teacher of music. If we look to Italy, we find that, from a period the most remote, there have been musical academies at Bologna, Milan, and Venice. From these establishments all Italy has drawn its taste for music.†

In France, before the revolution, were some establishments where no uniformity of doctrine was to be met with; each teacher having his own system, which was not unfrequently a vicious one. Since that period, there has been only one Parisian Academy for Music. What immense progress has been thereby caused in the art! In no country have such rapid advances been made. Italy, on the contrary, having attained the summit of glory, is verging to decline; which, however, she will owe to the negligence with which composers now write, and the disregard of the resources of the art for the feeble means of natural harmony.

The superior musical sentiment of the Italians and Germans is mainly attributable to their education rather than to any peculiarly perfect organization.

The influence of climate is equally well regarded as giving more or less aptitude for musical studies; though

\* The writer alludes to the Germans and French. In Great Britain, we regret to say, professors are not much aided by education, and small, indeed, is the number of those who have any claim to elegance or clearness when they do write. But an amendment is in progress: some young musicians whom we could name, are beginning to find out, that the enlightenment of understanding which follows the acquisition of general knowledge, is as conducive to perfection in their own art, as to their personal respectability and station in society.—Editor of the "Harmonicon."

† This state of things ceased thirty years ago; and from that epoch dates the decline of music in Italy.—*Id.*



it holds good with reference to the style to which those studies are directed. Thus the nations of the north, who live in the midst of frost, under a gloomy and silent sky, are less expansive and more thoughtful than those of a milder climate: they eagerly seek for strong emotions, and their concentrated passions require a vigorous harmony to excite them. They have besides few fine voices, and their languages are hard; hence, then, their preference of the effects of harmony.

The inhabitants of the south are more sensible of the charms of melody; too happy, too indolent for thought, they content themselves with sensations entirely material. A pure and lively sky, smiling fields, picturesque views, and the sweetness of their languages, give birth to the light and joyous songs which they produce. Their barcarolles flow as softly as the gondola on the surface of the water.

These general and physical causes may be attributed to the characteristic difference existing between the music of the Italians and that of the Germans.

In France, where the two climates just mentioned are as it were blended, and where the language is neither remarkably harsh nor melodious, there is nothing, it would seem, opposed to the formation of a complete and satisfactory system of music.

We now come to the second question—Whether it be sufficient to feel, in order to judge adequately of a musical composition.

Music is the language of the passions, and, as such, has its grammar, its rhetoric, and its philosophy. In the same manner as several letters united form a word which raises an idea, so several sounds united form a chord, which gives a complete result for the ear. The combination of chords, like that of words, constitutes the expression. The period, semicolon, and comma, have just the same office with that of the final suspension and incidental cadences in music.

So far the grammar. When we proceed to discourse, there are, as in literature, an exordium, an exposition, a peroration, which are taught for all long and important pieces—as symphonies, quatuors, overtures. Then as to the philosophy, which may be called the rationale, or explanatory part (*partie raisonnée*), it consists in the scientific combination of sounds, from which result the double and triple counter-points, &c., canons, fugues, and generally, the fugued style.\* Having established this parallel, we may deduce the consequence, that, if well directed studies be indispensable to render a man a competent judge of literature and the arts of design, then sound musical study must be necessary to the formation of a competent judgment in musical productions.

In fact, a little candid observation will suffice to convince us that music—a fugitive art, which scarcely leaves us time to perceive the sensations to which it gives birth—is more difficult to estimate, than any of the other arts. Yet it is the only one of which, generally, people know nothing; for the art of reading music must not be confounded with that of writing its inspirations. We should remark the division into two distinct branches; one called *execution*, familiar to many persons; the other *composition*,—in which there are but few adepts. When any one limits himself to the former, that is, to the acquirements necessary for playing on an instrument, be it what it may, or for singing, and has no notion of the constituent principles of the art, how is he to judge of its effects?

\* The philosophy of music is the explanatory part of the science, certainly; it traces causes and accounts for effects; but canons and fugues belong to the practical, not speculative part of music.—Editor of the "Harmonicon."

Among all those who attend a concert, how many are there who are capable of estimating the beauties of a passage in the admirable symphonies of Beethoven? The plan of the work, its developments, the art of certain combinations,—all this passes unnoticed by the generality, who are far more struck by the effect of a solo, on account of the particular sound of the instrument.

Now place the same assembly in a gallery of pictures; There each painting may be examined at leisure, and the labor of the artist be analyzed at will. Independently of these advantages for observation, every person has some notion of design. At the theatre, in like manner, the public are competent judges of a tragedy or comedy. Knowing the principles of the language in which they are addressed, they are offended by a gross fault or defect; while the barbarisms of music have no effect on persons who pretend to constitute a tribunal, from which there is no appeal.\* The natural conclusion is, then, that the elements of language and design being taught in the schools, all persons of ordinary education are fit to form a judgment on the production of those arts—but that it is not the same with music.

Let us now inquire whether serious labor be necessary to the formation of a good composer.

Dilettanteism will proceed at once to resolve the question, by mentioning the celebrity of Rossini. This is great and well merited, and far be it from us to dispute it; but we dispute that Rossini's is an example of uncultivated genius, as many of his admirers thoughtlessly affirm. That great composer has devoted the best years of his life to his musical education; and if he has not deeply inquired into the purely scientific points, it is because he only wished to write for the theatre, where this is not indispensable. An exquisite tact, sensibility, and great vivacity, make him in life extremely successful. Such was his object, and he has attained it. But will any one infer from this that science is useless or prejudicial? In making this one concession in favor of the theatre, are there no other styles of music? By good fortune there is. Then let us not restrain our pleasures to one; and if we wish to have masses, oratorios, and symphonies, and even theatrical music of a certain quality, let us admit the necessity of rigid musical studies, for they alone can satisfy us.

We may be told that dry studies have seldom produced distinguished composers. This is to be accounted for on two grounds,—the first is, that nature is rather sparing of men of genius: the second, that young aspirants are often alarmed by the obstacles which must be overcome before their fame can be spread, and thus abandon the career in disgust. The products of science without genius are always useful and often highly valuable: those of genius without acquired knowledge almost always diffuse and

\* A picture represents something in nature—something which every one more or less understands. The main part of a tragedy or comedy is comprehensible to all who know the tongue in which it is written. Hence all, whether educated or not, are, to a certain extent, judges of painting and the drama. But to the uninitiated, music is an unknown language: loud and soft, violent and calm, are all the differences they can discover in it; and the finest harmony is, to an auditor wholly untutored, not merely unintelligible—it is painful. But a little elementary knowledge, and a constant habit of hearing good music, are, in regard to the power of criticising it generally, almost equivalent to professional knowledge; it amounts, in fact, to a kind of education in the art; and we should place more confidence in the report of a sensible man, a frequenter of the best musical performances, though practically no musician, than in that of many professors, who too often are prejudiced, and very commonly judge a composer rather by the mechanical difficulties he has overcome, than by the effects he produces.—Editor of the "Harmonicon."

undeveloped. In short, a true *chef-d'œuvre* can only proceed from the union of science with genius.

We think then, first, that musical faculties are everywhere to be found, and that the want is of musical education. Secondly, that a thorough knowledge of the principles and progress of the art is indispensable to him who will pass a judgment thereon. And thirdly, that scholastic rules invigorate genius, instead of impeding its flight.

From the "Supplement to the Musical Library."

### FOREIGN MUSICAL REPORT.

#### BERLIN.

On the 15th of October a new opera, *Drakana*, composed by Wolfram, the text by Meynert, was produced for the first time, the rehearsals having been superintended by the composer. It was unsuccessful, the libretto being deficient in point of dramatic situations, and the music itself not being of a very important character. The story of the opera bears a strong resemblance to that of Kreutzer's opera *Melusina*, furnished by Grillparzer.

Kapellmeister Pott, of Oldenburg, recently displayed his talents here as a violinist, to the great delight of a numerous audience: a M. Schalk, who, on the same occasion, played a concerto on the basset-horn, was less successful.

The newly-established musical branch of the Academy of Arts offers to the student in composition, in addition to the excellent plan of study laid down, the advantages of instruction in the theory of harmony, double counterpoint, and the fugue, as also in vocal and instrumental composition in the free style, by MM. Rungenhagen, Bach, and Kapellmeister G. A. Schneider.

A new singer, Madlle. Kolmetz, made her appearance here on the 31st of October, at the Theatre Royal, in the part of *Emmeline* in the *Swiss Family*. Her voice is good, and her acting for a beginner very meritorious; she was applauded and called for with great spirit by the audience. On the third of November, MM. Ries, Maurer, Böhmer, and Just, commenced their quartets for the winter season. On the 5th, MM. C. Möser opened his instrumental concerts, and performed Haydn's quartet in C, with variations on "God preserve the Emperor;" another by Mozart in the same key with the celebrated enharmonic introduction, and Beethoven's first quartet in F major.

A concert was given at the theatre on the 6th of November, which was remarkable for a violin contest between M. Pott and M. Ries, but to whom the palm is to be adjudged is yet undecided. Madlle. Kolmetz again made her appearance on this occasion, as well as at a concert given on the following Saturday by M. Pott; however, she is scarcely matured enough for a concert singer.

The celebrated Lafont gave his first concert in the saloon of the theatre on Monday, November the 17th: this was not so well attended as we could wish; however, his second and third took place on the 2nd and 12th of December, when he met with the most distinguished applause.

Among the most interesting occurrences of the active month of November we may record the revival of Gluck's oratorio of *Belshazzar*: as it is extremely long, the process of curtailing might be adopted with success, especially as, together with many beauties, it contains much which time has antiquated.

Mad. Holst-Friedrichs from London, and a new singer, Madlle. Lithander, appeared on the 24th of November, at a concert given by the brothers Ganz. The former lady

gave a concert on the 1st of December, in which she much distinguished herself by her performance on the pedal harp.

The activity of the musical world began to decline here towards the middle of December. Perhaps the most interesting occurrences were a concert given by the music-director Grell, in commemoration of Zelter's birthday; and the celebration of Beethoven's birthday by M. Möser: on which occasion M. Tauber played that composer's fine concerto in C minor, and M. Bader sang the song of "*Herz, mein Herz* (Heart, my heart.) We rejoice to say that the room was crowded to excess.

We have said nothing of the theatrical branch of music, except the *début* of Madlle. Kolmetz. The occurrences of that class were as follows. On the 18th of November M. Wurda, from the Grand Ducal Theatre at Strelitz, made his appearance in *Zampa*: his voice is a fine tenor, and on the whole we may pronounce him promising; he has since appeared in *Otello*. A new opera, a great favorite with the Italians, *The New Figaro*, by Ricci, has been produced at the Königsstadt. Ricci is neither so good nor so bad a composer as Bellini. The opera, however, as a critic somewhat humorously observes, "has a leading fault; it is so tedious, that it may be recommended as a homœopathic remedy for the locked jaw, which, as is well known, sometimes arises from yawning." Madlle. Stephan has appeared at the Theatre Royal as *the Countess* in *Figaro*, and sung but indifferently: she was forced to transpose two airs, and even then could not produce the high notes. M. Eichberger has appeared in the part of *Nadori*.

Though perhaps not strictly coming under the head of intelligence, we must not omit to mention a new Dictionary of Greek Music, the prospectus of which has been issued by Schlesinger; the author is M. F. v. Drieberg. It may not also be uninteresting to the English to know that Byron's Hebrew Melodies have been translated into German, and set to music by M. C. Löwe.

#### PRAGUE.

Rossini's *Wilhelm Tell* has been produced here, compressed into three acts; but although exemplary pains had been bestowed upon it, and the principal characters were allotted to eminent singers, it proved less attractive than most of the operas which had preceded it. M. Pöck played *Tell* admirably, and sang the part with great effect, though he was not equally successful throughout the opera. Mad. Podhorsky sang *Mathilde von Brunn* with her wonted geniality; the sweet voice of Demlle. Kratky, as *Hedwig*, was heard with delight; and the part of *Arnold* was efficiently sustained by M. Bemmer. The part of *Melchthal*, which, on a former occasion, had been given with effect by M. Stratky, who now performed *Gessler* but indifferently, was assigned to M. Preisinger, who was not equal to it.

In Auber's *Concert am Hofe*, Demlle. Lutzer sang and played *Adele* excellently; and M. Preisinger played the *Kapellmeister* as well; and the light and pleasing opera by the same composer, *Der Maurer und der Schlosser* (Le Maçon,) in which M. Demmer, as *Der Maurer*, shone no less as an actor than as a singer, was delightfully given. This, however, was not the case with *Don Juan*, the opera company being better calculated for the performance of the modern light opera and operetta than of the grand opera. *Donna Anna*, represented by Madlle. Podhorsky, was the only character well sustained. M. Pöck, as *Don Juan*, was indifferent, and in many pieces failed entirely. M. Preisinger's *Leporello* was an unsatisfactory performance; and the remaining characters were little better.



## WEIMAR.

At the winter concerts of the Grand Ducal Chapel, which were conducted with much spirit, the extemporaneous performances of M. Hummel on the pianoforte afforded universal delight. At the Court concerts, which were numerous, and generally of a very pleasing character, the principal solo performers were MM. Pixis, V. Röckel, and C. Eberwein, on the pianoforte; M. Moricke on the violin; and M. Tretbar on the clarinet.

A taste for the performance of sterling sacred music is gaining ground in Weimar; many sublime and difficult compositions have been admirably executed in the various churches during the last twelvemonth.

The Grand Ducal Chapel has lately lost one of its oldest members, M. Reich, aged seventy years; who, if not remarkable for the brilliancy of his talents, had nevertheless rendered the art great service during his long career as a music-master. Among his numerous pupils was Carl Maria Von Weber, as a boy, whose future eminence his master foretold at an early period. As a man, M. Reich enjoyed deservedly universal esteem.

## VIENNA.

A maiden opera has been performed at the *Hofopfern theater*. It is called *Rafael*, and is by M. Telle, a pupil of Cherubini. Considering it as a first effort it is meritorious, but we must regret that a better subject was not selected. The audience were kept in good humor, and the composer, who had conducted, was repeatedly called for at the close of the opera.

On the 6th of November the great musical festival was held: five hundred voices and three hundred and fifty instruments were exerted on this occasion to perform Handel's oratorio of *Belshazzar*. They went through their parts with an accuracy almost unequalled. The Empress and some members of the imperial family attended.

## KONIGSBERG.

On the 12th of October the Prorectorate devolved upon Dr. Gebser, to celebrate which a solemn festival was held in the church. M. Samann with a numerous body of vocal performers, chiefly students, executed several solos and choruses from Schult's hymn, *Gott Jehova*, &c. The correctness of the performance, and the imposing effect of a well filled chorus of male voices, inspired the audience with devotion and delight, and, in a manner at once edifying to hearers and performers, proved the utility of the students receiving vocal instruction. M. Samann designs next spring to institute an East Prussian Musical Festival.

## DANZIG.

A vocal festival was celebrated here on the 25th and 26th of September, under the direction of M. C. Urban, the projector of the first Prussian festival, which was got up last year at Marienburg. M. Urban's ardent desire, as stated in the announcement of this festival, is to advance church singing to the highest attainable pitch of grandeur and sublimity, and, in furtherance of this object, he presented a copy of the first four parts of the "Universal System of Musical Instruction," written by him, to each of the individuals who took part in the performance. These consisted of upwards of a hundred schoolmasters from East and West Prussia, besides other dilettanti. The performances of the first day comprised various compositions of Mozart, Beethoven, Haydn, Bach, Naumann, B. Klein, and a hymn—a sterling composition—by M. Sobolewski, music director in Königsberg. On the second day, Handel's *Alexander's Feast* was given with great effect.

Vol. I.

52

## CHEMNITZ.

A festival of the male singers under the direction of M. A. H. Stahlhnecht was held on the 19th of October. The choruses met with the most vehement applause, and though the quartets were not executed so well as might be, they on the whole obtained every indulgence from a delighted public. The following festival several songs, composed for the occasion, were sung alternately with the choruses. M. Stahlhnecht, the manager of the festival, invited those present to form a local union of male singers, to which all agreed. The union is daily increasing, both in this and the neighboring towns. Next summer a second vocal festival is to be held in the new church.

## STUTTGARD.

The vocal union gave a welcome to the admirers of nature, on the evening of the 22d of September. The beautifully situated Weissenburg was the selected spot, the singers arranging themselves in the great hall. At six o'clock the male chorus began with a song composed for the occasion. After this they sang sometimes separately, sometimes in concert with the Female Vocal Union, and occasionally some quartets were introduced. The garden was illuminated at nightfall.

## BRESLAW.

A large concert (the performers were 400 in number) was held for the benefit of the Sick Musicians' Fund, on the 24th of October, under the direction of MM. Siegert, Kahl and Schnabel, and went off with surprising eclat. Great as the attempts were (Beethoven's *Sinfonia Eroica* and the *Kyrie* and *Gloria* from that composer's mass, Op. 123), in like proportion was the glory attained by a correct and energetic execution. Between the pieces we have named, the celebrated organists MM. Hesse and Kohler performed in a masterly manner pieces of their own composition. The concert was well attended.

## CASSEL.

It is with regret that we have to state the death of Doretta Spohr, wife of the celebrated Kapellmeister, which took place on the 20th of November. She was a daughter of the musician Scheidler, and born at Gotha on the 2d of May, 1786. In the year 1806 she was married to Spohr. She was always a distinguished player on the harp, but after her marriage attained still greater perfection, and accompanied her husband on many travels, who, for the sake of playing with her, arranged many difficult pieces for the harp and violin. Mad. Spohr was the first female harpist who could vie with the French and Italian Longhi, Poilet and Démars, whom she in many respects excelled. In the year 1826 she was forced to give up the harp on account of the weakness of her nerves, but since that time she occasionally appeared as an accomplished player on the pianoforte.

## MUNSTER.

The third musical festival was held in the great Lutheran church on the noon of the 2d of October. About 800 professors from the adjoining and even distant parts were there. The ten vocal pieces which were performed were by the most distinguished composers, and went off with considerable success under the conduct of M. Engelhardt, the musical professor from Soest. It would be well if similar festivals were held in various parts of Germany, and even of our district, for not only do they excite a transient pleasure, but lay a deep foundation for the improvement of church singing, which with us has sunk to so low a grade.

On the 23d of November the Musical Union celebrated the Cecilian festival, by the performance of Haydn's *Creation*. On the whole, both solos and chorusses did great credit to the Union, as well as to the talents of M. Music-director Schindler.

## NEUCHATEL.

On the 20th of November, M. Krähmer from Vienna, first oboe player at the Imperial Hoftheater, and his wife, a player on the violin and clarinet, gave a concert, which was received with the most tumultuous applause.

M. Krähmer is in possession of three manuscripts of those German heroes, Mozart, Haydn, and Beethoven. On the 3d of last September, at the concert held in Mozart's native town, and in the presence of Mozart's widow, these compositions were performed, together with several others by the same great masters.

## MILAN.

Madame Malibran, who had long been expected to take the part of *La Sonnambula*, at length made her appearance in that character at the *Teatro alla Scala*. The applause was but partial, though, perhaps, on that very account, more enthusiastic. Her sister, Garcia Ruiz the excellent tenor, and Cartagenova (bass) gave no satisfaction. Ruiz, however, pleased most, as the audience could not refuse justice to her splendid voice. It is hinted that the prices, which have been raised, caused this unfortunate disposition on the part of the public.

Mad. Malibran concluded her engagement at the *Teatro alla Scala* with Bellini's *Norma*. At the conclusion she was called for eighteen times.

## VIAREGGIO.

His Royal Highness the Duke of Lucca has instituted a school for music here, to which Maestro di Capella Giovanni Pacini is appointed Director. The establishment is founded for the education of twenty pupils at the cost of the state; but twelve others, who must be eight years of age, may be admitted upon payment of one hundred and twenty or one hundred and forty scudi annually, according as they are natives or foreigners.

The musical performances of a peasant from Bavaria, Franz Grassl, with his six children, aged from three to fifteen years, have been heard at the *Kärnthnertheater*. The children all play upon several instruments, and although they are, of course, not to be classed among virtuosi, it is nevertheless wonderful with what accuracy these juvenile prodigies execute their little pieces.

The young pianoforte player, Theodor Stein, has been playing in public; his extemporaneous fantasia was a partial failure.

## VENICE.

A Signora Elisa Toccani has appeared in the *Sonnambula*, and displayed talents of the first order, both as actress and singer. She has been most warmly applauded.

## PARIS.

The conduct of Paganini at this capital has drawn down the most violent indignation from the Parisians. He refused to play for the benefit of a charity, and was in consequence so vehemently attacked by M. Jules Janin in the *Journal des Débats*, that he could not appear in public without being hissed.

As there is a curious mixture of violence and sarcasm in the French critic's attack, the following extract may prove amusing. "Let him (Paganini) go!" cries he, "let him go, laden with public contempt. Let every one assist him on his way, that he be not robbed of his darling money.

May the innkeepers lower their prices for him, may the diligences charge him but half price, like a child under seven; may the postilions avoid asking him for drink-money, may his journey be as prosperous as he can wish, but on his road may none desire to behold him; may his violin, which can only sound when filled with gold, be condemned to silence; may this man pass on as unnoticed as the last hawker of wine and old books."

M. Zimmerman has given several musical *soirées*, the last of which was dedicated to the memory of Boieldieu. The distinguished singers Ponchard, Rubini, Mad. Ponchard, Martin, &c., sang pieces by this great composer. Rossini presided at the piano. The greatest part of the musical and literary world was present.

Marliani's opera, *Le Marchand Forain*, (the Foreign Merchant) has not been so successful as his *Bravo*. The overture is but poor.

At the last concert given by M. Berlioz, M. Panoska, the German violinist, appeared for the first time since his arrival in this metropolis. He played a *fantasia* on Gretzky's well known theme from *Richard Cœur de Lion*, *une fièvre brûlante*, which was received with the greatest applause. This concert was also distinguished by the appearance of Mad. Willien Bordogni, daughter of the celebrated tenor, and educated in his school.

Signora Brambilla (who was engaged some seasons ago in London) has appeared in *La Semiramide*, as *Arsace*. Her powers are limited, and her success has been but moderate.

## LONDON.

**SOCIETY OF BRITISH MUSICIANS.**—Judging from what has hitherto been produced by this Great-Britain-against-all-the-musical-world Society, we are not very sanguine in our expectations that foreign talent is likely to be at a discount in consequence of the rivalry here set up, or that it will be at all depressed by its exclusion from these three-and-sixpenny concerts. The composers in Germany and in France, who, by our means, if through no other channel, have heard of the above confederacy, seem unintimidated by either its professional or numerical strength. Natives of the former country who are settled among us—the Cramers, the Moscheles, &c.—continue their pursuits, apparently under no dread of being extinguished; and even most of the best composers of these very isles decline contributing their works to the Society, though at the risk of being anathematized by so mighty a union of Britannic Orpheuses.

The sixth and last concert for the season was given on the 9th of February. The first piece was a new symphony, by Mr. T. M. Mudie, parts of which were creditable to a young composer. Mr. A. Roche, with a musical tenor voice, sang a ballad by Mr. Blockley. Then followed a selection from "*Moses, a MS. oratorio, by I. Mc. Murdie, Mus. Bac.*" Miss M. Hawes sang "Come, let us fly," from *Nourjahad*, very agreeably. A MS. violin quartet, by Mr. H. Westopp, has to boast of one good movement, an adagio: but no part of it could boast the advantage of being even tolerably well played. A vocal quintet by Mr. C. Lucas displayed some good and new passages. The second part unfolded to us an anthem, by Mr. H. P. Hill. We then retired, at more than half past ten, leaving nearly all of the second part to come!

Thus has terminated the first season of an association combined in some respects with a laudable view; but the exclusion of all music not by British composers was the great blunder committed by the founders. Who these were we know not, and have not inquired. This attempt has



certainly not proved that any talent of our countrymen had, till now, been kept in obscurity for want of a field wherein to display itself. The best things performed had been heard to much greater advantage elsewhere; and had found no difficulty whatever in obtaining a hearing, because worthy of an audience. Most of the new pieces produced, pieces never before performed, would have gained admission into no other concert but this; not from want of patronage, but from an absence of recommendatory qualities. This may sound somewhat severe, but truth in such a case is the safest and best course, and may lead to improvement; while concealment, or that kind of flattery which is erroneously supposed to give courage to talent, always misleads, and frequently stops the progress of improvement. So cheap a concert may always be sure of subscribers in a great metropolis; but who will in any way profit by it, except the lessee of the rooms, the wax-chandler, and the door-keepers.

**VOCAL SOCIETY.**—The managers of this concert are not exclusives, they give vocal music of all countries and ages, and generally the best; though it is difficult, we are well aware, to resist the importunities of friends, to meet the expectations of performers, and to satisfy the various and opposing tastes of subscribers. However, those who act in this situation on a good principle, who understand their business, and conduct it with firmness and urbanity, will always please the majority. None can reasonably hope to do more.

The second vocal concert, on the 2d of last month, opened with Dr. Boyce's anthem for eight voices, "O give thanks." Then followed one of the finest glees that this, the parent country of such compositions, can produce, "Hence all ye vain delights!" in listening to which it is not easy to decide whether poet or musician has the greatest claim to notice. The words evidently suggested to Milton his melancholy man,—*Il Penseroso*; and Webbe has added a musical coloring to the picture, which makes it as nearly perfect as the union of two arts could render a work of the kind. The lines are so fine, that, though it is travelling a little out of our regular road, we cannot resist the wish to insert them. They are from Fletcher's *Nice Valour, or the Passionate Madman*.

Hence! all you vain delights,

As short as are the nights

Wherein you spend your folly!

There's nought in this life sweet,

If man were wise to see't,

But only melancholy;—

Oh, sweetest melancholy!

Welcome folded arms, and fixed eyes,

A sigh that, piercing, mortifies,

A look that's fasten'd to the ground,

A tongue chain'd up, without a sound!—

Fountain heads and pathless groves,

Places which pale passion loves!—

Moonlight walks, when all the fowls

Are warmly housed, save bats and owls!

A midnight bell, a parting groan!

These are the sounds we feed upon;

Then stretch our bones in a still, gloomy valley;

Nothing's so dainty sweet as lovely melancholy.

Morley's favorite madrigal, "I follow, lo! the footing," (the date 1597) was admirably performed; the pianos and fortes were nicely observed, and we rejoiced at its being so unanimously encored. The lovely, gentle duet from Spohr's *Faust*, "Segui, o cara," (with English words well written and adjusted to it by Mr. E. Taylor,) proved very effective, though the band was much too loud. Mr. Parry, jun. in this was all that could be wished. A motet for a double choir, by Mendelssohn-Bartholdy, was performed for the

first time, and unquestionably is a masterly composition, in the true, the best, ecclesiastical style. It seemed to us rather slower than the author intends; but we venture only to speak generally of this work till after a second hearing, and when it is better known by the performers. Stafford Smith's glee, "Return, blest days," is no less excellent than that by Webbe of which we have spoken; but it now suffered martyrdom in performance;—the alto loud and sharp, one tenor flat, no *ensemble*; we pitied the bass, the only one of the party blameless! The next piece made amends for the last: nothing could have been more satisfactory than the manner in which Mr. Hobbs sang "The Mansion of Peace." But here again the instruments were determined to overpower the voice; and in the unequal struggle the horn was triumphant. A fine chorus from Handel's *Choice of Hercules* followed; and a delightful, and, *mirabile dictu!* an almost unknown quintet by Mozart,—(have the directors of the Philharmonic Society been dozing all the while?)—for clarinet, two violins, viola, and violoncello, admirably performed by Messrs. Willman, T. Cooke, Dando, Mountain, and Lindley, concluded the first act.

The second act was not equal in interest to the preceding. A grand chorus from a mass by Haydn, but with English words, made a good commencement. Battishill's three-part song, "Ye birds for whom I reared this grove," though once a favorite, is not his best; and it did not altogether go well. Young Howe sang, in a manner that much pleased, E. Taylor's clever and agreeable song, "I'll be a fairy." A madrigal of Pizzoni, "Duc bell'occhi," the date 1575, was charmingly performed, and re-demanded. To this Mr. Oliphant has written English words, for the use of the Madrigal Society, which were now used. The chorus, quartet, &c. from *Idomeneo*, "Nettuno s'onori," followed. After which came a scena of Rossini and a glee by J. Elliot. A chorus from Purcell's *Dido and Eneas* was the finale.

**MADRIGAL SOCIETY.**—The anniversary of this society—a club, in fact, which has most largely contributed to nourish a solid taste for vocal music in this country—was held in the great room of the Freemasons' Tavern, on Thursday the 15th of last month, when not less than 150 amateurs and professors, being members and invited guests, were present. The party, according to established usage, sat down to dinner at five o'clock, Sir John Rogers, Bart., the president, in the chair, to whom the society is mainly indebted for its present highly prosperous condition. Himself a very scientific musician, a composer of the first class in a particular line, he knows how to bring and bind together the lovers of ancient music; and being a very forcible, good speaker, with much wit and humor, he keeps every body and every thing up to the true point; there is no delay, no flagging, neither dispute nor dullness where he presides; he makes all lively, all amicable, having constantly in view the great objects of the society—good music and sociality, harmony in the literal and metaphorical sense of the word.

The practice now established is, to sing 'Non Nobis' after dinner. The company then is divided into altos, tenors, and bases, the sopranos, boys, having a table in the centre of the room, at one end of which sits the *Director*, who gives the pitch from a pipe, and the time by a baton. Music-books are distributed to parties of two or three, and all who continue at the principal tables are expected to take a part. A separate table is prepared for such as have no confidence in their vocal powers,—the mere hearers,—at which they take their seats after the grace is sung.

The following is a list of pieces performed on the pre-

sent occasion, with the names of the composers, and the dates of their works. The figures indicate the number of voices for which each piece is written; that is, the number of parts: for at the meetings of the Madrigal Society—and this is its peculiar feature, its most valuable characteristic—there are several voices to every part.

	Voices.	Composers.	Date.
O clap your hands, 1st Part, } . 8 . . .		O. Gibbons,	1612
God is gone up 2d Part, } . 5 . . .		T. Weelkes,	1600
When Thoralis delights to walk, 6 . . .		G. Ferretti,	1580
Sigh not, fond Shepherd, . . . . . 4 . . .		J. Bennet,	1599
O sleep, fond fancy, . . . . . 5 . . .		J. Ward,	1613
Hope of my heart, . . . . . 4 . . .		T. Forde,	1614
Almighty God, . . . . . 5 . . .		L. Marenzio,	1580
Stay, limpid stream, . . . . . 5 . . .			
Laudate Dominum, . . . . . 5 . . .		L. Rossi,	1630
Smile not, fair Amaryllis, . . . . . 5 . . .		G. Pizzoni,	1585
Hard by a crystal fountain, . . . . . 5 . . .		T. Morley,	1601
Lady, your eye, . . . . . 5 . . .		T. Weelkes,	1600
Lady, when I behold, . . . . . 6 . . .		J. Wilbye,	1598
O fly not, Love, . . . . . 5 . . .		T. Bateson,	1600
Fa la la (the Waits), . . . . . 4 . . .		J. Saville,	1666

Many of these were new to the majority of the company, and all were most correctly performed. Some proved so enchanting, that, contrary, we believe, to the standing rules, they were repeated by desire of all present. The president's health was proposed, which was another illegal act; but all were accomplices; and this produced an eloquent speech, proving that the violation of a law may sometimes have a beneficial result.

#### LIVERPOOL.

An oratorio, "*The Seven Trumpets*," composed by Signor H. J. Panormo, was performed for the first time in the Royal Amphitheatre, in April, under the direction of the composer. We are not at present in possession of any account of its merits as a musical composition.

#### DOMESTIC MUSICAL REPORT.

##### THE NEW ORATORIO.

Mr. Charles E. Horn's Oratorio, "*The Remission of Sin*," composed expressly for the New-York Sacred Music Society, was performed at the Society's Hall in Chatham-street on Thursday evening, May 7th, 1835, for the first time; and to a splendid audience of nearly one thousand five hundred persons.

The attempt of a composer, who for the last ten years has ranked among the pre-eminent in England as a dramatic and ballad writer, to soar above his former efforts, is highly creditable to his ambitious views. We do not rest solely on our own judgment in classing this work among the first of the kind, for fear we should be accused of partiality; but there were many amateurs present, who had visited Europe, also many foreigners, and eminent professors from Germany, Italy, France, and England, who all joined in its praise, and in pronouncing it a work of decided merit.

The composer appears to have divested himself entirely of his former style and character as a vocal writer. He has studied the weight and grandeur of the undertaking and subject, and has given a solidity and character to the composition which we confess we were not prepared to hear.

The subject of the first part demanded strength and harmony to give effect to the sentiments of Horror, Fury, Rage, Despair, and Revenge, with which it abounds; that of the second being so opposite in character and sublime in feel-

ing, required an entirely different treatment. It will be perceived that it was no ordinary task that Mr. H. undertook. We are surprised that this subject has never been attempted before; but we suppose the difficulty of clothing the blank verse and extraordinary ideas of Milton in appropriate music, is most probably the cause. The powers and resources of Mr. Horn, however, appear to have increased with the interest and magnitude of his undertaking; and the entire satisfaction which he afforded to his numerous audience of various nations was evidenced in the most audible manner; for contrary to the usages of the Hall in which the oratorio took place, and which is used as a chapel for worship, Mr. Horn was greeted at the conclusion with simultaneous cries of *Bravo, Encore*, accompanied with warm applause, both from the audience and professors in the orchestra;—at the foot of the latter the president and officers of the society met him with open hands and congratulatory offerings, all of which must have been most gratifying to his feelings.

Mr. H. may date his first essay as a sacred composer from this occasion. He has time before him to leave a very considerable name. Melody he always possessed in a very high degree, and there are many delicious traits of this throughout the work; but we before doubted his ability in the school of solid counterpoint. Here, however, are *fugues*, *canons*, and very beautiful contrivances in the accompaniment, at once conclusive as to his ability on this head and worthy of the first masters. We scarcely know whom has been his model, "for we all live by example." Mozart appears to have given him an occasional hint, and long may any novice bear such an example in mind; it can do him no harm. The following is the particulars of the evening, which we insert before entering into that detail which we feel bound to give for the benefit of our musical friends.

##### PRINCIPAL VOCAL PERFORMERS.

MRS. C. HORN, JUN. | MR. C. HORN, JUN.  
MISS JULIA WHEATLEY, | MR. EARLE,  
MR. SHEPPARD.

Leader of the Band, MR. PENSON. | Director of Chorus, MR. SAGE.  
Organ, MR. HARRISON.

##### PRINCIPAL INSTRUMENTAL PERFORMERS.

Second Violin, - - - - Mr. H. Schmidt.  
Viola, - - - - - Mr. Gentil.  
Violoncello, - - - - Mr. J. L. Hermann.  
Contra Bass, - - - - Sigr. Casolani.  
Flute, - - - - - Mr. P. H. Taylor.  
Clarionets, - - - - Messrs. Herwig & Schubert.  
Horns, - - - - - Messrs. Wöhning & Knaebel.  
Bassoon, - - - - - Mr. Reif.  
Trumpets, - - - - Messrs. Rives & Wöhning.  
Trombones, - - - - Messrs. Cioffi, Spear, & Harbinger.  
Harp, - - - - - Mr. Trust.  
Drums, - - - - - Mr. Wood.

The remainder of the orchestra, by Messrs. E. C. Riley, Ambrois, Major, Kammerer, Myers, Scherholtz, Schmelling, Croci, Schutte, Kurez, Schmeltz,

With other Professors and eminent Amateurs of the city; Together with a grand chorus of one hundred and fifty—forming an aggregate of two hundred performers. The whole under the direction of the Composer.

##### PART I.

1. Overture—The slow movement descriptive of the calm serenity of heaven before the revolt of the rebel Angels; *The Allegro*; their confusion and overthrow.
2. Recit.—"Say first for heaven," Mr. C. Horn, Jun.
3. Song—"The Infernal Serpent," Mr. Sheppard.
4. Chorus—"Him the Almighty Power,"
5. Recit. & Song—"What tho' the field be lost," } Mr. Sheppard.
6. Song—"Farewell, happy fields," } Mr. C. Horn, Jun.



7. Quartet & Chorus—"How overcome this dire calamity," Mrs. & Mr. C. Horn, Jun. Miss Julia Wheatley. Mr. Sheppard.
8. Recit.—"Leader of those armies bright," Mr. Sheppard.
9. Recit. & Song—"Princes, Potentates, and Warriors," Mr. C. Horn, Jun.
10. Solo & Chorus—"They heard and were abash'd," Miss Julia Wheatley.
11. Recit.—"Say, who first, who last," Mr. Sheppard.
12. Recit. Accomp. { First Moloch, horrid king, *Clarinet and Trumpet obligato*, } Mrs. C. Horn, Jun.
13. Rec. & Song—"He now prepared to speak," Miss Julia Wheatley.
14. Solo & Chorus—"O myriads of immortal spirits," Mr. C. Horn, Jun.
- PART II.
15. Double Chorus—"The towers of heaven are filled with armed watch,"
16. Recit. & Song—"The Stygian council," Mr. Sheppard.
17. Trio—"Whence and what art thou," Mr. & Mrs. C. Horn, Jun. & Mr. Sheppard.
18. Recit. Acc. & Chorus—"Hail, holy light," Miss Julia Wheatley.
19. Quartet & Song—"All the heavenly choir," Miss Julia Wheatley.
20. Recit. & Chorus—"The multitude of Angels," Mr. C. Horn, Jun.
21. Quintet—"Lowly and reverent," Mr. & Mrs. C. Horn, Jun. Miss Julia Wheatley, Mr. Earle, & Mr. Sheppard.
22. Chorus—"Hail, Son of God," *Harp obligato*.
23. Recit.—"Satan with wonder," Mr. Sheppard.
24. Recit. & Song—"Address to the Sun," Mr. C. Horn, Jun.
25. Recit. & Song—"The setting Sun slowly descending," *Flute obligato*, Mrs. C. Horn, Jun.
26. Recit. & Chorus—"Him there they found," Miss Julia Wheatley.
27. Recit.—"Which of these rebel spirits," Mrs. C. Horn, Jun.
28. Duet—"Why hast thou, Satan, broke the bonds," Miss Julia Wheatley. Mr. C. Horn, Jun.
29. Chorus—"The fiend look'd up,"
30. Recit. & Song—"Amazement seized the rebel host," *Trumpet obligato*, Mr. Sheppard.
31. Finale—Quartet & Chorus—"Hallelujah,"

The choruses, which are the most prominent feature in such a work, were in general well executed, under the direction of Mr. Sage, and too much praise cannot be given to this gentleman for his indefatigable industry; but the performers were too noisy;—there is a wide difference between *loudness* and *noise*. This is a point often observed of the chorus of Europe, particularly in England. The French opera is most perfect in this department; but they have been years at obtaining this perfection. Their *pianos* are beautiful, and their *fortes* full of *spirit* and *tone*, with *distinctness* of articulation. A little more attention to these points, and the New-York Sacred Music Society may boast of a very first rate chorus. The orchestra, so ably led (although with scarcely one rehearsal) by Mr. Penson, struck off by an announcement of a *cresemendo* chord in D minor, answered by its dominant, and followed by a most delicious melody for two violoncellos and contra bass, performed by Messrs. J. L. Hermann, Schmelling, and Casolani. This was afterwards echoed by the violins and tenor. (This subject occurs in the second part of the oratorio, to the words "*Except whom God and good angels guard with special grace*," descriptive of the calmness of heaven.) Two rapid choruses, with a loud peal from the drums, announce the *revolt*, which is carried through varied discords and well studied confusion, until the organ breaks in with a hymn. The contrast is well imagined; but unfortunately, from a misunderstanding and alteration, we believe made by Mr. Horn after the morning's rehearsal, in consequence of the clarionets being very much out of tune, some confusion arose as to the time, and the trumpets in resuming the subject threw the whole into confusion, until brought back by the leader and a few staunch professors.

The principal vocalists then commenced. Mr. Sheppard's first song, "The Infernal Serpent" is a wild, revengeful subject, and was well executed; this gentleman's voice will improve by a studied attention to the *solleggio*. The chorus, "Him the Almighty Power," a fugue in A b in which the trebles did their duty admirably—(Too much cannot be said of the ladies for their attention and zeal in the cause of this Society.)—This was a spirited and grand performance. A recitative followed for the bass, accompanied and descriptive of the despair of the fallen angels, which is happily relieved by a cavatina, sung by Mr. C. Horn, Jun., "*Farewell, Happy Fields*," in a pure and touching style. This gentleman has a very beautiful, rich, full-toned, baritone voice, which, if we mistake not, is rapidly rising in compass, so that he will accomplish all required by a tenor, and will be a most desirable addition where there is so great a scarcity. Mr. Jones and himself are the only two tenors in New-York, we may say, in the country. He appears to have a very general knowledge of music, and we think his forte and style decidedly "*expressive cantabile*." This we observed from the manner in which he expressed the word "*Farewell*," given with much correctness of feeling. A chorus in E minor, "*How overcome, &c.*" follows, and has a very extraordinary and new effect, by the principal voices and chorus continually answering each other "*what resolution from despair*." The modulations are skilfully varied until they break into the major key with these words, "*O how unlike the place from whence they fell*;" a most happy diminuendo movement, which concludes the piece. The next in rotation is a recitative, accompanied and interspersed with many ingenious contrivances of orchestral and choral effects, ending with a spirited song. This was executed by Mrs. C. Horn, jun., with good and just taste and expression; the subject is descriptive of the fallen angels, which Milton has treated so masterly. The variety required here to keep up the interest was done ample justice to by this lady, who possesses a sweet and rich-toned mezzo soprano, and with the experience she is daily gaining will be quite an acquisition to our list of female vocalists. This lady and her husband never appeared in public but in this country; we may, therefore, claim them as our own. A short recitative now follows, with a song, given by Miss Julia Wheatley, interspersed with very conversational accompaniments for the clarinet, bassoon and flute. If the gentleman who played the first instrument, who is an excellent artist, had done his duty, it would have been a rich treat; "tears such as angels weep burst forth," are the words. The melody had to depend upon Miss Wheatley and would have been every thing we could have wished, had she not been either discomfited by the accompaniment or by finding the style so different to her present studies. We think if this young lady's parents had left her voice to develop itself by age, she would not now have shown so much of that harsh and wiry quality of tone, which the extravagant exertions her present engagements demand are; we fear, about to entail upon her: we are sorry for this, as she is an American young vocalist who promises most favorably;—rest, and nothing but rest, can re-establish her *tone*, and natural qualification for a vocalist *English* or *Italian*. The first part concludes with a warlike chorus, interwoven with a solo from the tenore, accompanied by the trumpet. Here we wanted Norton, or Rives;—the latter, for what reason we know not, was absent. The chorus concluded with great applause.

The second part commenced with an announcement that the Stygian council was dissolved, and *Satan's* journey to earth. His meeting with *Sin* and *Death* at the gates of

hell. This trio we think the master-piece of the evening. After varied modulations and descriptive horrors of the passage between heaven and hell "where spirits perverse pass to and fro to punish mortals," it is relieved with the same beautiful melody described in the beginning of the overture. The remainder of the story now goes on to show that the Son of God offers himself to redeem mankind from the sins committed after Satan's intrusion into Paradise. With the exception of his celebrated address to the sun, all the rest partakes of majestic and sublime melody; the chorus "Thee, Father, Thee," and "Hail! Son of God," were beautiful and spirited in the extreme. The one, a chorus of angels who,

"Crown'd again, their golden harps they took,  
Harps ever tuned, that glittering by their side  
Like quivers hung,"

was accompanied by Mr. Trust on the harp, who is always perfect and effective; the pizzicato of the stringed instruments, with the blending of the trebles, altos, and tenors only, with wind instruments, had a very beautiful effect.

A quintet followed written in the pure cathedral style; also a song effectively given by Miss J. Wheatley, accompanied with good taste on the organ by Mr. Harrison. The description of night, when "beast and bird, they to their grassy couch, these to their nests were slunk," and the aria "all but the wakeful nightingale," accompanied most ably by Mr. P. H. Taylor on the flute, (the double cadence between him and Mrs. C. Horn in particular,) were delightful. Indeed, the composer appears to have studied not only his subject, but the manner of conveying it to his auditors in such a way, that as the work was drawing to a close new and effective pieces appeared, for next followed Mr. Sheppard's song, "whereat Michael bid sound th'archangel trumpet;" the song was most masterly accompanied by Cioffi on a tenor trombone, an idea altogether new and certainly one of the great effects of the night. The mellow tones of this gentleman's instrument, the fortes and pianos so delicately managed, gave the full conception of the distant and holy accompaniment that joined "while the faithful armies sung hosanna to the highest;"—it was sublime. A quartet and Hallelujah Amen chorus followed, in which a canon, (which we presented our readers in our last number,) is very judiciously introduced. This closed a performance that was at once flattering and honorable to the composer and to the Society.

Many things might have been better, more perfect, and more effective; but two short rehearsals, two days before and the same morning, prevented Mr. Horn making those alterations which he conceived to be necessary; these, however, with the addition of some instrumental effects, will, we understand, be introduced upon a repetition of the performance. Mr. Horn's oratorio is the first composed in this country, and will, no doubt, be the cause of others. He has, we believe, located himself amongst us, and is not the only instance of European perseverance and success under our good smiles and in our land. May he go on and prosper.

We have to add what may seem surprising to many who saw how numerous the oratorio was attended, that the receipts were not near sufficient to pay the expenses incurred in getting it up. By the regulations of the Sacred Music Society, the members' tickets have to be admitted to all performances, and as the number of these is about nine hundred, it explains why the house may be very full and still not very profitable; this, we regret to say, was the case on the present occasion.

#### ITALIAN OPERA HOUSE.

SINCE our last report the only novelties presented at this house were the "Introduction and chosen pieces" from the opera of *Semiramide*, and the opera of *Matilde di Shabran e Corradino*, ossia, *Il Trionfo della Bellezza*, (*Matilde di Shabran and Corradino*, or, *The Triumph of Beauty*.) the music of both by Rossini, the poetry of the latter by Giacomo Ferretti.

This opera was revived on the 11th of May, for the benefit of the managers. It was cast as follows:

Matilde di Shabran, . . . . .	Signa. C. Fanti.
Corradino, . . . . .	Sig. Ravaglia.
Isidora, . . . . .	Sig. E. Orlandi.
Eduardo, . . . . .	Miss J. Wheatley.
Aliphrando, . . . . .	Sig. A. Porto.
Girando, . . . . .	Sig. Ferrero.
Countess D'Arco, . . . . .	Signa. R. Fanti.
Roderigo, . . . . .	Sig. F. Sapignoli.

The following account of this opera we find in a foreign journal, which we give, as we were not present at its performance here.

"*Corradino*, a military chieftain, has a mortal aversion to the fair sex, and in order to prevent their entrance into his castle, prohibits the admission of all unbidden persons, under the severest penalties. *Matilde*, however, being the orphan daughter of a most beloved brother-soldier, is suffered to enter the unsocial palace, and to be once in the presence of its iron-hearted possessor. She has made up her mind to soften his ferruginous organ, and, through the agency of the usual female arts, aided by great courage and perseverance, succeeds. This is the story; with something of an underplot it might have been very tolerable—as it is, we found it dramatically heavy.

This opera places all its reliance upon the many concerted pieces—of trios, quartets, &c.—in which it abounds; some few of which, had they been new, would have gained applause; but they had already been heard in other works by the same master, and now only appeared a little disguised. The consequence is, that they only give a very faint pleasure to the unprejudiced hearer, and are applauded chiefly by those who must have a temporary favorite, whose compositions, whatever may be their quality, they always vote to be supremely excellent, during the three or four years that the author himself has the good fortune to be in vogue."

On Friday, May 8th, Miss Wheatley had her benefit, when a pretty good house attended; the performances were portions of *Semiramide*, and the 1st and 3rd acts of the *Siege of Corinth*.

On the 15th, Signorina C. Fanti took her farewell benefit, previous to her departure for Italy. She selected *Semiramide* and the 2d act of *Eduardo e Christina*. The house was very full, the fullest that has been seen this season. Fanti received all the applause that it was in the power of an audience to bestow, influenced by admiration of her talents and of regret at the prospect of losing the gratification they afforded. At the fall of the curtain she was called for and came forth, expressing by her gestures her sense of these tokens of approbation. We felt regret to think that this delightful singer, whose beautiful voice, fine execution, and correct taste, has afforded the frequenters of the Opera House so much pleasure during the last two years, should be about to leave us for want of patronage. But such is the fact, and we fear that the loss of this charming vocalist is a death-blow to Italian opera in this country for the present. No performance has taken place since, although one more is announced for the benefit of Signor A. Porto.



## PARK THEATRE.

On Monday the 11th of May, the *Mountain Sylph* was brought out at this theatre, and was cast as follows:

Baille Mac Whapple, . . . . .	Mr. Povey.
Donald, the betrothed lover of Jessie, . . . . .	Mr. Jones.
Christie, his rival, . . . . .	Mr. Latham.
Astaroth, . . . . .	Mr. Blakely.
Hela, the Wizard of the Glen, . . . . .	Mr. Sheppard.
Morna, . . . . .	Mr. Hayden.
Elsie, } <i>Witches</i> , . . . . .	Mr. Archer.
Kelpie, } . . . . .	Mr. Hayden.
Hobbie, a servant, . . . . .	Mr. Case.
1st Villager, . . . . .	Mr. Collett.
2d Villager, . . . . .	Mr. Russell.
1st Salamander, . . . . .	Mr. Harvey.
2d Salamander, . . . . .	Mr. Johnson.
Eolia, the Mountain Sylph, . . . . .	Miss Watson.
Etheria, the Sylphid Queen, . . . . .	Mrs. Gurner.
1st Sylph, . . . . .	Miss Turnbull.
Dame Gourlie, . . . . .	Mrs. Durie.
Jessie, her daughter, . . . . .	Miss S. Phillips.
Janet, her servant, . . . . .	Miss Turnbull.
1st Girl, . . . . .	Mrs. Archer.

We gave in our fourth number, page 88, a full account of this opera as originally performed at the English Opera House, London. Our readers must not imagine, however, as they may naturally be induced to do, that the *Mountain Sylph* of the English Opera House, and the *Mountain Sylph* of the Park Theatre, are identical. The former is the production of Mr. John Barnett, a composer familiarly known to the American public by his numerous songs,—the latter, according to the bills, purports to be this opera, with “the whole of the original music, expressly arranged for the orchestra of this theatre, under the superintendence of Mr. W. Penson,” and into which has been introduced various Scotch and other songs, &c.; that is, gentle reader, instead of Barnett’s opera as written by himself, we have the *Mountain Sylph*, with the whole of the accompaniments written from the pianoforte copy, by Mr. Penson, the leader of the orchestra. If ever there was an occasion in which the animadversion of the press was demanded in the cause of propriety, it is presented by the manner in which this opera is brought before the New-York public. It is well known to musicians that no one, unless by accident, can, from a pianoforte copy, write the orchestral accompaniments to a piece as originally done; and that on the instrumentation so much of the effect of every piece depends, and it constitutes so integral a part of the work, and is, moreover, so indicative of the talent of the composer, that it is an imposition upon the public, and unjust to the author, to send forth any opera deprived of so essential a feature as that of its original orchestral accompaniments. An opera of Barnett’s, the accompaniments by another person! What an absurdity! Ye musicians and amateurs, only imagine the *Creation*, with the whole of the orchestral accompaniments manufactured by some one from a pianoforte copy! This is like a great artist sketching the outlines of a subject, and for an inferior one to finish it, and then to call it the work of the former. For the first theatrical establishment in the country to present a new opera in this manner in the present advanced state of musical knowledge, and with the public expectation excited as it has been by the fame of the piece in question, is an insult to the musical community, and a disgrace to the theatre. To the manager of this establishment the public has a right to look for better things; the musical community expect him to produce works like this in their perfect state, and this course on his part becomes a duty to that public which has of late years so liberally patronized the opera at this theatre. The system of piecing, patching, introducing, cutting, and muti-

lating in every shape, has been carried to such an extent on the English stage, that the name of English opera has almost become a by-word of contempt. The English musicians, sensible of the just reproach to which their national opera is subject, with a laudable pride have set seriously about improving it. During the last season a splendid new opera house has been erected in London, and several new operas have been brought out, written by native composers; amongst the most successful of which was the one now under notice. We naturally expected to hear this in its original state at the Park Theatre; how great then was our disappointment to see the old system of introductions and mutilations adhered to. In the present instance we cannot imagine what could have induced the manager to permit so gross a piece of impropriety; this opera was brought out in London in August last, and there surely has been ample time, and the manager has sufficient means and influence to procure the original parts, and it was his duty to bring it out without additions or interpolations. It is not the present instance merely we complain of, it is the abominable system, which the musical public should join in reprobating, without which a better state of things cannot be brought about.

As a musical composition, we do not think this opera entitled to a high rank. The want of originality is most strikingly exhibited throughout; the imitations, not to say direct plagiarisms, of and from Handel, Mozart, Von Weber, &c., are so frequent, as to afford no very favorable opinion of Mr. Barnett’s powers in this respect. There are but few striking melodies, “Farewell to the mountain” being about the most so in the piece; some of the choruses are effective, and there are many pleasing pieces scattered through the opera.

We are at a loss to account for its great success in London, unless by attributing it to the able manner in which it was supported, and to the instrumentation of Mr. Barnett, which our accounts represent as being “rich and ingenious;” but as we are deprived of the latter, it is perhaps unfair to the composer to criticise as his the patched-up affair brought out at the Park. The plot possesses but little interest, and the piece is so extremely long as to be tedious. It takes from three to three and a quarter hours in performance. We wonder what Mr. Barnett will think when he learns that his opera, in addition to the new accompaniments, has been enriched by a song of Lee’s, “The bells upon the wind,” introduced by Miss Watson; a song, “Hey the bonny highland heather,” sung by Miss Phillips; a song of Burns’, to the melody of “Green grow the rushes O,” by Mr. Latham; and a duet, “What the deuce would you be at now,” by Miss Phillips and Mr. Latham.

The piece, it will be seen, was cast with the full strength of the company, and was well performed. Miss Watson and Miss Phillips sang the music allotted them in good style, and were warmly applauded; and in the introduced songs, encored. Mr. Jones was in good voice, and always pleases. Mr. Latham performed the part of the silly *Christie* with a good deal of quiet humor, and sang his music well. Mr. Sheppard made his first appearance in the arduous character of *Hela*, and in our opinion succeeded very well. It cannot be expected that he can display much ability as an actor in a calling entirely new to him, on a first appearance; but he possesses a voice of considerable power and of a good quality, and we think, when experience enables him to exert his powers to advantage, he will make a valuable acquisition to the Park boards. We are the more confirmed in this opinion of

Mr. S., as we observed, as we thought, a decided improvement on the third night of his appearance.

The opera of *Native Land* was performed on Wednesday, May 13th, for the farewell benefit of Mr. Jones. We are happy to say that he received, what his merits so justly entitle him to, an overflowing house; this is the more gratifying, as on some previous occasions, when Mr. Jones made these appeals to the public, he must have felt himself neglected. At the termination of the play Mr. J. was loudly called for. On his appearance he was warmly greeted, and made a neat and feeling address to the audience, in which he stated his intention of returning to this country within a short period.

We understand that Mr. Jones' visit to Europe is prompted by filial duty; he is desirous of seeing his mother, who is in ill health, and very far advanced in years, before her death, an event, which in the natural course of things, cannot be very remote. This circumstance is alike honorable to Mr. Jones' head and heart, and is one that will enhance his claims to the esteem and consideration of his numerous friends.

On the 19th of May the opera of *Cinderella* was performed, for the benefit of Miss Phillips. This fair vocalist had not so good a house as we should have been pleased to see.

On the 21st a new piece was brought out, for the benefit of Miss Watson, entitled "*The Pet of the Petticoats*," an operetta in three acts, written by John Baldwin Buckstone. This is a very amusing acting piece, and kept the audience in good humor until its close. It was originally set to music by Mr. Barnett, but is now re-set by Mr. Watson; on the merits of the music we will not venture an opinion, until we have heard it again. Notwithstanding a rainy, unpleasant night, a full house proved how popular this fascinating little singer is among the amateurs of the city.

We understand that exception has been taken to the following paragraph in our last monthly report of this theatre:—"We do consider that Mr. Simpson has enough of encouragement given to opera by the public to allow him to have at least as full a band as that of Dublin, Edinburgh, Bath, or Liverpool; and we are assured by credible persons, that in those cities a double bass is to be found at each end of the orchestra." It has been stated to us that the number of performers at the Park is greater than at either of the above theatres, with the exception of Dublin. How far this is correct is a matter of very little importance. The whole import of the paragraph is so evidently to express the opinion that there ought to be two double basses in the Park orchestra, that it shows a most overweening and morbid desire to carp at trifles, to attribute to it any other intention, even if it did not happen to be literally correct.

**CONCERTS.**—Mr. H. Schmidt's concert took place at the City Hotel on Tuesday evening, May 12th. The principal vocal performers were Madame Otto, Mr. and Mrs. C. Horn, and Signor Ravaglia. The instrumental solo performers were Miss Sterling, pianoforte; Mr. Schmidt, violin; Mr. Schubert, clarinet; Mr. Wolters, trumpet. Miss Sterling has not appeared often at concerts lately; her performances this evening (particularly the "*Fall of Paris*," with variations by Moschelles,) were greeted with that enthusiasm which her great skill on the instrument eminently deserve. The novelty of the evening was the appearance of Mr. Wolter, a new candidate for fame on that difficult instrument, the trumpet. Mr. W.'s first piece was the march from *Mosé*, on the trumpet *a piston*. His performance of this will not bear a comparison with that of

Signor Gambati's; although, had we not heard Gambati so often, we might have thought it very good, except the few notes at the end of the strain. The selection of this piece was a very injudicious one for the performer, even if he had played it as well as Gambati, who has almost made it his own. The impropriety in the present instance is the greater, as we are told that it is but lately that Mr. Wolter has attempted the trumpet *a piston*, or slide trumpet. Mr. Wolter's second piece was on the common trumpet; he played some difficult passages, some of which he executed very neatly. His tone is soft, and at times clear; but there is a want of finish in his performance, which practice will give him. We think Mr. Wolter possesses a good deal of ability, and will, if he likes, make a performer of the first class. The other performers have been so recently noticed, that it is unnecessary to mention them particularly. The concert was badly attended.

Mr. Hill's concert took place on the 26th of May, in the hall of the Sacred Music Society. The vocal performers were Miss Watson, and Mr. and Mrs. C. Horn: the instrumental, Miss Sterling, pianoforte; Mr. J. L. Downe, flute; and Mr. Hill, violin. A fine selection of music was made, and, as may be inferred from the ability of the performers, was ably executed, and afforded the audience great gratification. Miss Sterling's pianoforte concerto, "*Ma Fanchette est charmante*," with variations by Herz, was received with the most rapturous approbation. Miss Watson sang as usual, delightfully; and in the "*Margin of fair Zurich's waters*" was, as usual, encored. Mr. C. Horn is destined to become a favorite with the public; in the ballad, "*Nora, the pride of Kildare*," his full, rich-toned voice, and pathetic style, produced great effect, and was followed by the usual tokens of satisfaction. The songs of Mrs. Horn were also favorably received. Mr. Downe, who made his first appearance before a New-York audience, played "*Robin Adair*," with Drouet's difficult variations, on the flute. Mr. Downe's tone is full, clear, and brilliant, particularly on the upper part of the instrument; and he possesses great facility of executing passages. There is, however, an occasional harshness in his tone, and want of finish in his style, that was somewhat of a drawback from the pleasure he afforded us; these faults it is in his power to correct; with a little attention to these points Mr. Downe will be entitled to the very highest rank among the professors of this beautiful instrument. He also played a solo on the octave flute, "*The Nightingale*," which was a novelty at our concerts. His imitations of the singing of birds was very extraordinary, and called forth great applause; in this last piece he was encored.

The chief point of attraction this evening was the violin solos of Mr. Hill. He played an Air with variations, by De Beriot, and a Polonaise, by Pechatscheck. One of the most prominent points in Mr. Hill's performance is his tone; which is remarkably pure, full, and brilliant. This grand requisite he possesses in a most eminent degree; to this is united great powers of execution, guided by feeling and good taste. As these constitute the elements of good performance, it is only saying, in other words, that Mr. Hill has attained to very great excellence on his instrument. This is the case; and we are fully persuaded, that with the opportunities he will enjoy for improvement on his European tour, he will return to us the best performer we have yet heard in this country.

The audience was not as numerous as we had reason to expect; it was composed principally of Mr. Hill's personal friends; this may be principally attributed to the extreme warm weather prevailing at the time.



## BOSTON.

THE HANDEL AND HAYDN SOCIETY gave a public performance on Sunday, May 17th. The selections were principally from the oratorio of the *Creation*, and from *David*.

THE BOSTON ACADEMY OF MUSIC.—The choir of this institution gave a performance on the 13th of May, in the Bowdoin-street church. A considerable portion of Neukomm's new oratorio, *David*, was performed.

## PHILADELPHIA.

THE MUSICAL FUND SOCIETY of this city performed nearly the whole of Haydn's oratorio of the *Seasons*, on the 30th of April: some few pieces were omitted on account of its great length. The spacious hall of this society was filled by a highly fashionable audience; the predominance of the female portion in their gay attire rendered the scene quite brilliant and imposing. The instrumental band was composed of the best performers in the city, and was led by that veteran performer, Mr. Benjamin Carr. The chorus was not as numerous as was necessary to balance so powerful an instrumental band. The relative numbers we are not able to state at present, as our correspondent's letter has not reached us; we fear it has miscarried. The pieces were in general very well performed, with the exception of the solos. The solo singers were not so good as we expected to hear at an oratorio of the Musical Fund Society. We hope to be able hereafter to give a more detailed account of this and other Philadelphia musical performances.

THE PHILADELPHIA SACRED MUSIC SOCIETY gave a public performance in the hall of the Musical Fund Society, on the 14th of May. A composition of Andreas Romberg, entitled "The Transient and the Eternal," was brought out for the first time in this country.

## PITTSFIELD.

The spirited Sacred Music Association of this place gave another oratorio, on Thursday evening, April 9th. Conductor, Mr. John C. Andrews; vocal leader, Mr. Lyman Wariner. The selection of music embraced some of the finest choruses of the great masters, viz. Handel's "To thee, cherubim;" Haydn's "Lo, he cometh;" Beethoven's "Hallelujah to the Father;" besides various pieces by Arne, Chappel, Hastings, and Andrews. Amongst the pieces was a solo on the violin, "Oh, surely, melody," performed by Mr. John C. Andrews, the conductor, with an Introduction and Variations composed by himself, which is highly spoken of. The following remarks on the performances we copy from the "Massachusetts Eagle":—

"The Oratorio at Pittsfield, on Thursday evening last, was well attended. The performance of the choir fully sustained its reputation for tasteful and skilful execution. The tenor and bass solos were particularly good. The pianoforte accompaniment, also, was more than usually excellent. Mr. Andrews, as usual, gave great delight by his performance on the violin. A severe critic would undoubtedly have noticed defects,—perhaps chiefly the indistinctness, in many pieces, of articulation; but where there was so much that was good, minor faults can be overlooked. He who hears music only to criticise, is destitute of true taste, and is a stranger to the delight which the concord of sweet sounds gives to those who are less fastidious. The Pittsfield Musical Association deserves the thanks of the community for their efforts in behalf of a correct and effective style of execution."

VOL. I.

54

In the same paper of the 30th April, we find the following:

"HASTINGS AND MASON MUSICAL ASSOCIATION.—The formation of the county association which is to bear this name, will be, it is hoped, the commencement of new exertions for the promotion of a cultivated style of Church Music. It cannot be expected that uniformity of taste will be secured, or a general interest maintained, without a society of this kind. The ready attendance of singers from distant towns, and the interest manifested in the exercise of the first meeting, furnish abundant proof that the organization of a county association is the very step which was calculated to stimulate and combine the efforts of the lovers of sacred music in Berkshire. The county singing meeting which was held in this town on Friday the 27th ult., was exceedingly pleasant; and the performance was better than was expected from so many choirs, and accustomed to various kinds of style. The next meeting is to be held at Dalton, and the singers of the county may be assured that they will be repaid for the trouble of attendance, in becoming acquainted with each other, and in the interest which will be excited in the object of the convention."

## NEWARK.

Extract from a letter to the Editor.

Newark, May 21st, 1835.

SIR,—The NEWARK HANDEL AND HAYDN SOCIETY gave an oratorio in the Third Presbyterian Church in this village, on Tuesday the 19th instant. As I presume that accounts of the various institutions established in our country for the promotion of taste and knowledge in this most delightful art, will be interesting to the readers of the Musical Journal, I will give you a short account of this Society before proceeding to offer any remarks on the performance.

The Newark Handel and Haydn Society was organized May, 1831. It numbers now 100 members, divided in two classes; performing and non-performing. There are 37 male and 16 female performers. The rehearsals are assisted by an organ built expressly for the Society, beside which there are generally one or more flutes, a clarinet, and occasionally a violin.

Nine concerts have been given, all of which were well attended, yielding a profit to the Society. Many pieces have been creditably performed. Among the choruses may be mentioned Beethoven's "Hallelujah to the Father," Haydn's "The Heavens are telling," Handel's "Grand Hallelujah," and several others from the Messiah and Te Deum. The Society have shown the capability of giving performances of a high grade, but the taste of the auditors is better gratified by the performance of old standard anthems and set pieces. The present board of directors are S. H. Pennington, Pres.; D. Condit, 1st Vice Pres.; Abner D. Jones, 2d Vice Pres.; F. J. Mygatt, Sec.; J. P. Pennington, Treasurer; Lewis Marsh, Conductor; James S. Gamble, Assist. Conductor; E. T. Ackerly, Henry Rodgers, Josiah Taylor, Dan. Stroud, Jacob S. Dod, Henry Pilcher, Stephen Congar, A. G. Alston, and S. W. Baldwin, managers.

These statements are derived from Mr. Mygatt, the secretary.

The performance mentioned consisted of a selection of pieces from Handel, Beethoven, Schneider, Chapple, Meineke, Shaw, &c., under the direction of Mr. Lewis Marsh, conductor of the Society. A young lady from the State of Maine officiated as organist.

The overture to the "Caliph of Bagdad," on the organ, was badly played, and was a very unfavorable specimen of

the fair performer's talents; it was played throughout entirely too fast, more particularly the opening movement, which was more like a jig than what the author meant it to be, and we have our doubts whether the performer ever heard it played by others, if we judge from her general correctness in all the other pieces; throughout the entire allegro many wrong notes were played and many more passed over, the time being so hurried that it became at last a matter of serious difficulty to articulate more than every other note in the rapid movements.

Before entering on a detailed review of each piece performed, it is as well to mention that all the songs were too long. It is not customary to sing more than two verses of any song, when the melody of each verse is a repetition of the others; but here songs of four, five, or even six verses were inflicted on the auditory, and that to airs which were any thing but pleasing; this is a matter which can easily be remedied. If the members who volunteer to sing the solos are allowed to make their own selection, they should be restricted to two or at most three verses.

Of the choruses it may be said that they were tolerably well performed, though some better than others. The first, "Holy, holy," was given in good time, with a full regard to the piano and forte passages; but in this, as well as most of the others, the choir dwelt too long on notes succeeded by rests, a fault observable in nearly all choral performances, and requiring great attention in the leader during rehearsals to rectify.

Haydn's aria from the Seasons, "With eagerness the husbandman," was decidedly the best piece and performed the best in the whole bill. The organist appeared to be perfectly at home, and Mr. G., who by the bye has a splendid voice, did the song full justice; we cannot say the same of the other solos sung by him this evening; he has the natural requisites of a good singer, and should take instruction under some competent teacher, or decline solo singing. With such capabilities the audience will not be satisfied with mediocre performances.

The gentleman who sung the solo, "Rejoice," in one of Chappell's anthems, sang it most wretchedly out of tune, taking up the solo apparently without regard to the pitch given by the organ, and showing a peculiar pertinacity in retaining his own pitch throughout.

The solos, duets, &c., by the ladies were very creditable, and I believe no fault was or could well be found, except from their intolerable monotony or repetition of some six or seven verses, which has been already noticed.

Beethoven's "Hallelujah," was commenced too fast, and consequently the regular increase of rapidity in movement of the allegro from beginning to the close could not be given. "Worthy is the Lamb" wanted more rehearsing; several passages were missed by the basses, and one by the tenors, where those parts should be heard.

#### TO THE EDITOR.

Philadelphia, May 1835.

SIR,—I have devoted as much time as my business would admit to the perusal of a work, which I consider not only as interesting to the musical world at large, but indispensable to the formation of good taste in this delectable branch of education. This grand object can only be accomplished by the judicious and learned exposition of the beauties of the great masters and performers who have adorned the age in which they lived; and which, in fact, can never be appreciated by the mass, except in those cases

where the zealous partisans of any noble and divine art industriously undertake to point out the prominent excellencies which have formed the basis of its fame. This, then, I take it, is the object of the "Musical Journal," and I sincerely hope that in its promising successful career it may be guided by those principles upon which it has been begun, namely, that of judicious and liberal criticism on the merits of the various authors and performers which it may deem proper to notice.

It has always been my most ardent wish to see a work like the present commenced, which might tend to the real advancement of a science so universally cultivated amongst the enlightened part of the community, apart from those fulsome praises now so commonly to be met with in the daily paragraphs of newspaper writers, and as commonly bestowed on unworthy objects. These puffs serve not only to mislead the public mind, but seriously injure the talented and deserving; for, after having said that Miss A. possesses such a powerful voice, sings with such delectable sweetness, executes the most difficult passages of Rossini, &c., with such ease and precision; in fact, after having exhausted the whole catalogue of technicalities and sweet epithets, they re-commence the attack upon Miss B., (who is perhaps really a lady of talent,) and find themselves totally at a loss how to proceed, except by twisting, turning, and transposing all the aforesaid dulcet strains, until at last it amounts to the same thing, and the public generally concludes that Miss A. sings as well as Miss B., nay, some think they like Miss A. better. And how can it be otherwise? The number of people who judge for themselves, as Sheridan says in the "Critic," is very few indeed. This task is now left for the "Musical Journal" to perform. But I am of opinion that it cannot be done by noticing the prominent and eminent performers or authors only; it would add much to the éclat of both by contrasting them with those pretenders who infest every art, and who deserve to be denounced, or at least compelled to keep within their sphere, and not permitted to enter the field with the talented and meritorious. I know that comparisons are odious, (at least, so says the adage,) but by pointing out the deficiencies and imperfections of the one, the mind is more led to do justice and to admire the acquirements and merits of the other. In all works of public utility, or those whose end is the advancement of any particular art or science, our observations should be particularly addressed to the uninitiated; otherwise we gain no proselytes, and we have not advanced one step farther towards the public good, or the end which we proposed to ourselves. Music is little understood by the mass; and this is particularly manifest when we every day hear a barbarous song, as barbarously sung, encored; whilst one of singular merit passes by unnoticed, except by the gods, who sometimes condescend to express their admiration by identifying themselves with that well-known stupid bird, a goose.—This, we theatrical gentlemen have nightly examples of.

#### TO THE EDITOR.

Philadelphia, May 16, 1835.

SIR,—I hasten to lay before you a list of the two orchestras in our city, with some few remarks thereon. The Chesnut-street orchestra has undergone some considerable improvement, particularly in the accession of Mr. Cline to the leader's seat, vacated by the secession of Mr. Cross. Mr. Cline, as leader, possesses all the qualifications neces-

sary to render him a valuable acquisition to the managers and the profession at large, and will, no doubt, by industry and perseverance, rise pre-eminent in the arduous undertaking of conducting an orchestra with skill and judgment. This, indeed, is a vast and important improvement when brought into comparison with the qualifications of the late leaders at this theatre. Mr. Allen has also been engaged vice, Messrs. Bowers and Cross, and is in every respect an excellent violinist. The rest of the orchestra remains *in statu quo*, although some farther improvements are in contemplation for next season. The orchestra consists of 2 first violins, 2 second, 2 clarionets, 2 horns, 1 violoncello, 1 contra basso, 1 flute, and 1 viola.

With regard to the Walnut-street theatre, their numbers consist of 2 first violins, 1 second, 1 viola, 1 violoncello, 1 contra basso, 2 horns, 1 trumpet, 2 clarionets, 1 flute, 1 fagotto. The leader's seat is occupied by Mr. John Clemens, concerning whose qualifications for the station I have but little to say.

There are many people in this and other countries who fancy that situation gives talent; but it is as absurd for a violin player to think, because he is placed in the *situation* of leader, that he possesses all the qualifications necessary thereto, as it would be for a tragedian, after having personated Richard, or Alexander the Great, to imagine he really was the great character which he had just assumed. The fact is, leading an orchestra is both a tact and a gift, and has nothing to do with great violin playing. It is certainly indispensable that he should be able to perform with ease, grace, and decision, whatever music he is destined to lead; but these alone are not sufficient to constitute what may be termed a leader. In vocal music, it is absolutely necessary that he should identify himself with the singer, and the same with regard to solo instruments of any description; and in concerted pieces, he should be able to discover any accidental weakness or failure in one or any of the several parts, and by his tact and skill in supporting them, thereby give an impetus to the whole, so as to throw a veil over those imperfections which would otherwise appear lame and defective. This is a hint to violin players, even good ones, who may hereafter fancy that they are thereby qualified for leaders. But for those who are really not good violin players, what shall we say for them? Why, all we can say is, that they are "fiddlers," and no leaders.

#### MISCELLANEOUS EXTRACTS.

From the Musical Library.

##### THE PHONOMIME.

THIS is the name given to an instrument altogether new, not in form, but in the singular effect of the sound it produces, which undoubtedly renders it one of the most remarkable inventions that has ever been exhibited to the musical world, if the account of its capabilities be correct; and we have no reason to suppose it otherwise, for we have received confirmations of it from different quarters.

This instrument, invented by a mechanist at Vienna, has the appearance of an organised pianoforte. The keys are the same in number as our ancient spinnets,—about four octaves—and the sounds are given from pipes. But, by means which are known only to the ingenious inventor, these sounds imitate, to a degree of perfection quite surprising, those of the human voice. This effect, which so many have attempted to imitate, has never before been produced so as to deceive an accurate ear. Now the most

practised persons have declared that they can discover no difference between the sounds of the new instrument, and those of combined human voices.

The Phonomime has four registers,—the soprano, tenor, baritone, and bass. Whatever is performed on it gives a result similar to what is produced by masses of fine male voices, and the auditor imagines that he hears a chorus sung by men: for the soprano imitates not a feminine voice, but a falsetto. This effect is still more sensibly felt, when a chorus is executed by several Phonomimes in union. Three of these instruments were tried at the same time, in the house of a distinguished amateur at Vienna. The Phonomime and performers were placed in a room adjoining that in which the company had assembled. The illusion was complete, and by all confessed. Every one thought that the piece was sung by an excellent choral band; and the beauty of the supposed voices, together with the exactness of the performance, excited unfeigned admiration.

Thus far our accounts from abroad. We will add, that a still more astonishing discovery in phonics, made by an English philosopher, will very shortly come before the public. It is an instrument that utters, if we may so express ourselves, an articulate language—connected words, which will instantly be admitted to be as intelligible as the human organ of speech can produce.

The word *Phonomime* is compounded of φωνη, sound, and μιμος, a mimic.

#### MUSICAL ANECDOTES OF NAPOLEON.

At the time when the operas of *Ariodante*, *Euphrosine*, and *Stratonice*, compositions of Mehul, received the greatest applause, the Consul Napoleon could not cease taunting the composer with the observation, that his works were without doubt very fine, but did not contain one single melody that could be compared to those of the Italian masters. "Learned music, learned music you give us, it is true, my friend, but as to sweetness, pleasing and enlivening melody, in that you Frenchmen are as deficient as the Germans." Mehul made no reply, but went forthwith to his friend Marsollier, and begged of him to write a small and very lively opera, the plot of which should be sufficiently insipid to be ascribed to a *libretto* poet; but at the same time enjoined him to preserve the greatest secrecy on the subject. Marsollier set to work immediately, and wrote the opera *Imalo* with the greatest possible rapidity. He delivered it to Mehul, who as speedily composed to it the well-known charming music, which to this day never fails to enrapture the public. Marsollier now waited on the committee of the *Opéra Comique*, to inform them that he had received from Italy a score, the music of which was delightful, and that, notwithstanding the insipidity of the poem, he had taken the trouble to translate it from the Italian. (The score had previously been copied in an unknown hand-writing.) The actors on hearing the new work are enraptured with it, and wish to study the parts forthwith, not without much contention as to their allotment, and all the journals are filled with pompous announcements of the expected production of a delightful opera by an Italian master. The first representation is advertised, the Consul expresses his intention to be present, and invites Mehul to accompany him. "It will be a sore subject for you, my poor friend, but perhaps while hearing melodies so totally different from your school, you may be cured of the mania of writing nothing but scientific abstrusenesses." Mehul pretends to be offended with Buonaparte's remarks, and refuses to go to the theatre. On



being further urged, however, he consents. At the very overture the Consul began to testify the loudest applause; everything was charming, natural, full of grace and freshness; the signs of his approbation became louder and louder, and he exclaimed in raptures—"In truth, nothing can surpass Italian music!" The opera was concluded amidst the most enthusiastic applause, and the names of the authors were called for with intense curiosity. Martin, the manager, asked Marsollier if he wished to be named as the translator? "No!" replied the latter, "but as the author of the drama; and you may announce at the same time that the music is by Mehul." The astonishment on the stage was universal, for the secret had been so well kept that none of the performers had even guessed at the truth. The curtain rises again; after the three usual bows the names of the two authors are announced, and greeted with universal bravos. The Consul had sense enough to make the best of the joke; he laughed, appeared satisfied, and took the trick in good part. "May you always deceive me in a similar manner," said he to Mehul: "I shall always be glad, both for the sake of your reputation, and my delight."

Buonaparte could not bear Gretry; and although possessed of an extraordinary memory for names, whenever accident brought the celebrated composer under his eye, he always affected not to recollect his name. One day Gretry formed part of a deputation, which the Institute had sent to Napoleon, to congratulate him on his return from a great campaign. Buonaparte, after listening to the address, stepped through the crowd, and personally addressing the musician, repeated his eternal question—"What is your name?" "*Toujours encore Gretry, Sire,*" answered the composer.

#### FANTI.

We extract the following remarks from the American of May 27.

"The Signorina Fanti, whose charming talent as a singer has for two seasons sustained the opera here, and delighted the lovers of fine music, will embark in a few days on her return to Italy.

Her closing benefit, about a week ago, was brilliant in the extreme. The house was filled to the topmost seats, with a well-dressed and highly gratified audience; and her exertions were never greater, and never more successful.

Before the curtain fell, a wreath of flowers was thrown to her from the private boxes, which she received with every indication of gratified feeling.

In addition to the compliments and the receipts of that evening, she was presented, a day or two since, in behalf of the *habitués* of the opera, with a very pretty silver net basket, filled with half eagles—to the amount of more than \$500.

Her expressions of thankfulness for this substantial mark of good will, and of gratitude for the uniformly cheering and indulgent reception she had met with from the New-York audience, were conveyed by her, in a very becoming note, to the gentlemen charged with presenting the basket.

We yet hope to see Fanti back again among us, with a new and better company."

Fanti's exit, however, from our shores was not so pleasant as may be supposed from the preceding statement. The following circumstances have been related to us, which we believe are substantially correct:—It appears that Fanti was under an engagement to the managers to go to Boston, and that the proceeds of the benefit above-mentioned was part of the consideration she was to receive therefor, or, in

other words, it was "pay in advance." After securing the proceeds, however, Fanti refused either to go to Boston or refund. Upon this the managers instituted a suit for damages, and upon making affidavit of the facts before the proper authority a warrant was issued to arrest her. Fanti, however, who had a mortal aversion to meeting the limbs of the law in any other place than the opera house, where she was always willing to see them "face to face," was "*non est inventus*;" this was on the 28th of May. The next day it was well understood that Fanti was to sail for Italy; the sheriff's officers and "*posse comitatus*" boarded and searched the vessel as she was proceeding to sea, but no Fanti was there. A long clipper-looking craft, whose motions seemed to the officers to indicate that she was upon some secret service, and probably contained the precious fugitive, made sail from Jersey city and proceeded slowly after the brig; upon observing this the sheriff's officers gave chase and the cry was *Board*; but the crew of the pilot boat, were not to be dispossessed of their prize in so unceremonious a manner, had the gallantry to fight with oars, buckets, and all manner of unlawful weapons, and defeated and maltreated the sheriff's party, and triumphantly bore off "the Fanti," who is now bounding "across the dark blue waves" to the sunny shores of Italy; leaving the managers and sheriff's officers to condole with each other on the disappointments that flesh is heir to, and the faithlessness and art of woman in general, and Fanti in particular.

#### LIST OF LATE MUSICAL PUBLICATIONS.

##### FIRTH & HALL.

The following songs, sung in Barnett's Opera, *The Mountain Sylph*, arranged for the pianoforte and voice—by W. Penson.

"Deep in a forest dell."  
"Oh my bonnie Jessie."  
"Farewell to the mountain."  
"Thou art not he."  
"Canst thou love, yet coldly fly me."  
"Some magic her sense steals away."

##### JAMES L. HEWITT & Co.

"Farewell to the mountain,"	Barnett.
"One constant friend," duet,	Miss Deacon.
"Oh moment of pleasure," duet,	Mozart.
"The Marion Waltz,"	S. P. R.
"The Pastora Waltz,"	do.
"Duke of Reichstadt's Waltz," arranged by	A. Adams.
"We're a' noddin'" variations by	H. Herz.
"Duc de Reichstadt," introduction and variations by	F. Hunten.
"La Legerete," rondo,	Ch. Czerny.
"Enfantillage," do.	do.

In press, F. Hunten's celebrated Instructions for the Pianoforte.

##### J. F. ATWILL.

"I sing of love and thee,"	H. J. Trust.
"Good night, love," poetry by James Mack, music (Dalla Gioja) by	Bellini.
"Wilt thou give thy hand," poetry by G. P. Morris, composed by	W. A. King.
"Our way across the sea," song or duet, adapted to the Swiss air	
Au Bord du lac.	
"Three assembly waltzes," composed and arranged by W. H. Astor.	

##### DUBOIS & BACON.

"The hunter's horn is sounding."	S. Nelson.
"Birth-day of Washington,"	W. Nixon.
"Lilian May."	W. Ball.
"The mountain rose."	C. Coote.
"The morning star."	J. Pursson.
"When summer nights."	Auber.
"Cupid's visit at Ingleside."	W. Iucho.
"My own dear Rosalie."	Bellini.
"Pilgrim of Palestine," duet,	C. Coote.
"Eduard and Elize," waltz,	W. Iucho.

ERRATA.—In the account of Mr. Horn's Oratorio, page 161, first column, 19th line from bottom, for "*crescendo*" read *crescendo*; and eleventh line from bottom, for "*choruses*" read *chords*.